

PENNY-WISE

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INTRODUCTION BY THE EDITOR: THE AGE OF CHURNING COLLECTIONS

Harry E. Salyards

It strikes me that we're seeing a lot of collections turn over after relatively few years, compared to the historic norm. Lavishly illustrated auction catalogs and price lists cite pedigrees reflecting relatively short times in a featured collection: fifteen years, ten years, even five. A collection held intact for a quarter century begins to seem like a real long-term affair.

It wasn't always so, of course. There were real *lifetime* collections – Jules Reiver's and Louis Eliasberg's come to mind. There were even legendary, multigenerational cabinets, like Garrett and Norweb. And something fresh always seemed to be coming to the market, which had lain untouched in the proverbial desk drawer since great grandpa's day. Those events seem increasingly fewer and farther between.

I understand that economic exigencies have always had an influence. No generation of collectors is immune to the sudden need for cash. But I think that there are other forces at work, today.

For one, prices are at historic highs in many areas of 18th and 19th century U.S. coinage. That not only impedes *adding* to a collection, if the sort of coin that was \$500 a few years ago is now \$5000; but it nudges many an otherwise-diehard *collector* into becoming a *seller*. Adding to this itch, I suspect, is a bit of skepticism, as well: 'Is there *really* ten times the demand for this coin that there was 10 years ago? Well then, bring it on!'

Second, even for wealthy collectors, I suspect that the amount of money tied up in a first-rate collection can be a little intimidating, looked at as a percent of total assets. It's not like when the Garretts, as owners of the Baltimore and Ohio Railroad, were buying precious metal proofs from the Mint for barely over face value; or even when Mrs. Norweb was spending, say, \$100 on a coin in 1955. There's been a continental shift in the whole market – indeed, in the whole economic underpinnings of the U. S. economy – since that time.

Third, there's a whole lot of us stacked up between ages 53 and 63 – a whole lot of us who grew up in the '50s and '60s dreaming of filling those 'impossible' holes in our 20th century collections – who, blessed with good health and at least a moderate degree of financial success, eventually turned to filling holes in much earlier series. But as we continue to age, and more infirmities appear, and we begin to jockey toward retirement, the pace toward selling quickens – to the point where it threatens to take on a 'musical chairs' quality: the coins passing back and forth, again and again, as the auctioneers' music scrolls by on the computer: Presto! Another sale.

But – just like musical chairs – in the end, will there be a place for every coin to *sit*?

* * * * *

THE BEWILDERING LIBERTAS AMERICANA MEDAL

Ray Rouse

The story of the *Libertas Americana* medal begins with Benjamin Franklin. He had both the wisdom and perspective to realize that the freedom of the former British colonies was a momentous event on the world stage and well deserved to be commemorated by a lasting piece of art. The artwork he conceived we call the *Libertas Americana* Medal.

The medal commemorates American victories in two of the major battles of the Revolutionary War, Saratoga and Yorktown. The Battle of Saratoga was actually a series of smaller engagements that occurred in October of 1777 and which resulted in the British forces under General John Burgoyne being routed by the Americans under General Benedict Arnold. The surrender of the British Army on October 17th, 1777 was a monumental event whose consequences were far reaching. The American victory at Saratoga secured the northern states from further attack from Canada, prevented New England from being cut off from the other colonies, and encouraged France to join the American colonies in the war on Britain.

Four years later, almost to the day, the combined American and French forces led by George Washington and the Comte de Rochambeau joined forces with the American army in Virginia under the Marquis de Lafayette and laid siege to the British army under General Cornwallis at Yorktown. The arrival of the French fleet ahead of the British fleet cut off the hopes of the British for resupply by sea and the British surrendered on October 19th, 1781. This British defeat brought about the negotiations that ended the Revolutionary war.

Over the years this medal has been much touted for its history, for its symbolism, for its beauty, and as an inspiration for other American coinage. In Katherine Jaeger and Q. David Bowers 2007 book, *100 Greatest American Medals and Tokens*, they tell us that “when all the votes were counted for the 100 Greatest, the *Libertas Americana* was elected No. 1, and by a good margin.” But looking at them and reading descriptions and information about them in auction catalogues has lead to a search for answers to a number of bewildering questions.

Bewilderment #1

THE DATE

Listings of the *Libertas Americana* in auction catalogues and reference books invariably give the date of the medal as 1781. Yet the descriptions in the text of both Heritage and Stack’s catalogues often cite Benjamin Franklin’s letter dated March 4, 1782 stating that a side project of his was “a medal I have had a mind to strike...representing the United States by the figure of the infant Hercules in his cradle, strangling the two serpents; and France by that of Minerva, sitting by as his nurse, with her spear and helmet, and her robe specked by a few ‘fleurs-de-lis.’” Thus Franklin in describing the medal that he *planned* to have struck, shows that it was not yet made in March of 1782.

Further, in a letter dated March 17, 1783 Franklin tells us that strikings “in hard metal” were not yet available as of that date. Finally, in a letter dated April 15, 1783, Franklin tells Robert Livingston, then Secretary of Foreign Affairs under the Confederation, I am sending you two medals “one in silver for the President of Congress and one in copper for yourself.” Thus Franklin clearly tells us that it was first struck in 1783, not 1781 as it is often listed.

Where did this confusion with the date come from?

In the November 1867 issue of the *American Journal of Numismatics*, W. S. Appleton's listing of "Revolutionary Peace Medals" begins with a description of the *Libertas*. In a later 1874 article, "The Washington Medals," Appleton lists it as his number 10, even though it does not depict Washington. However, it was the attribution of the *Libertas Americana* medal as Betts #615, in C. Wyllys Betts's *American Colonial History as Illustrated by Contemporary Medals*, published in 1894, where the date of 1781 is used for the medal, and it is this date that has stuck.

Perhaps it was dated 1781 because one of the events commemorated was the United States victory over the British at Yorktown which occurred in October of 1781, so obviously it could not have been made before then, or perhaps Betts thought that the medal was first conceived by Franklin in 1781. Appleton described but did not date it and Betts may not have had access to Franklin's writings and may have simply made a logical guess. In any case Betts appears to be the source of the incorrect 1781 date still being used by cataloguers today.

Bewilderment # 2

MINTAGE

Benjamin Franklin attempted in vain to win support and financial backing for his medal from the United States Congress. Failing in that, he had the dies engraved and a limited number struck at his own expense. Two gold examples were given to the King and Queen of France and silver examples are known to have been given to the French ministers, the President of Congress (Elias Boudinot), the Grand Master of Malta and, as previously noted, to Robert Livingston. In addition, according to Q. David Bowers in the June-July 2000 *Rare Coin Review*, a fairly large number of copper impressions were struck "including one for each member of the American Congress."

David Fanning in an article in the January 1989 *Penny-Wise*, Volume XXIII, pages 23-24, reported that "Franklin was forced to order a second production run of the medals to satisfy demand." Apparently other politicians and dignitaries in France and the United States as well as other places received them. It is not surprising that lesser officials would get copper medals as dignitaries got silver ones. However what they do not often tell you is that the title Grand Master is one given to a leader of a Freemason lodge. According to Wikipedia, the on-line encyclopedia, Franklin had been initiated into the his local Freemason lodge in 1731 and in 1734 he not only became a Grand Master of the local lodge, but he also edited and published the first Masonic book in the Americas. Franklin remained a Freemason the rest of his life and in addition to being the minister to France he was also the Grand Master of the French Freemason Lodge Les Neuf Soeurs. Possibly some of the copper medals went to his Freemason associates.

The two gold medals are untraced to this day, and Q. David Bowers conjectures that they may have been melted following the executions of the King and Queen of France in 1793. David Fanning in the article quoted above reports that common estimates of mintages are usually about 50 in silver and 200 to 300 in copper. However other authorities have given both higher and lower numbers. Jaeger and Bowers estimate that 100 to 125 examples currently exist in copper, but they do not provide any estimate of how many were struck.

Bewilderment # 3

THE METAL COMPOSITION

Cataloguers normally list the *Libertas Americana* medal as being made of silver or bronze with the silver medals being of much greater rarity. There were also two specimens of the medal in gold that were struck for the King and Queen of France that are mentioned occasionally.

As the medal was struck at the Monnaie De Paris, the Paris Mint, I talked to their representatives in the United States, Talisman Coins. Bob Lucas of their firm told me that the Paris Mint had NO RECORD of the metallic composition of the medals and that the “official” contemporary 2006 “restrikes” available from them had been struck in both silver and bronze. The new silver examples were made with a metallic composition of .950 Fine Silver, which was a metallic composition that was commonly used by the Paris Mint to make silver medals during the late 1700’s, but whether the silver medals struck in the 1780’s had this composition, they simply didn’t know.

To complicate matters further, they also have available contemporary 2006 restrikes made of pure bronze. Now this is in accordance with the descriptions in catalogues of the more common composition of the *Libertas* medal being bronze. For example in Stack’s May 23, 2006 sale of the John J. Ford, Jr. Collection, Part XIV, eight of the eleven examples listed are described as being made of bronze, while the other three are listed as silver. However, Benjamin Franklin’s letter of April 15, 1783 to Robert Livingston clearly indicates that the medal he sent to Livingston was in COPPER. Moreover he tells us further that “the impression on copper is thought to appear best.” Now I for one believe that Benjamin Franklin knew the difference between copper and bronze (an alloy of copper and tin). Even in the Ford sale mentioned above, the description of Lot #292 mentions that Franklin wrote to Livingston “saying he liked the copper ones best.” So do we have original medals in copper or bronze? All copper, all bronze, or both copper and bronze?

Interestingly, all of the mintage estimates as previously shown were for SILVER or COPPER medals with no one estimating ANY in bronze. Of course, almost all the medals shown in catalogues are listed as struck in SILVER or BRONZE and it is hard to find ANY listed in copper.

Bewilderment # 4 ORIGINAL/RESTRIKE

The April 2007 *Numismatist* contained an article entitled “Paris Mint Restrikes *Libertas Americana*.” The article goes on to say that the Paris Mint had released an OFFICIAL restrike of the original “1782” (must we always get the date wrong?!) medal and that it was available in the United States through their distributor Talisman Coins in St Louis, MO.

However, in conversation with the staff of Talisman Coins, I was told that the medals currently offered “were not made from the original dies, because they were too fragile and could not be used to strike coins. Rather the newly restruck medals were made from dies copied from the originals.” Now the *Coin World Almanac* tells us that “a restrike is a numismatic item produced from ORIGINAL DIES at a later date.” Admittedly, this is a fine distinction and many other “official” restrikes have been made even some by the U. S. Mint. An example is the 1856 Flying Eagle cent where the number of official restrikes far exceeds the number of originals. Restrikes made from copy or transfer dies are normally distinguishable from “originals” by slight die differences and often some loss of detail. The current official restrike of the *Libertas Americana* is no exception. However the price is certainly more reasonable than that of the originals.

But wait: there is another restrike to consider. Remember that in addition to the first group of medals, Franklin was obligated to have a second run (restrike) to meet the demand. David Fanning reports in his 1989 article that these “1st restrikes” that were also made in 1783 can be distinguished from the originals by a raised lump of metal directly below the 4 in 4 JUIL 1776.

This raised lump of metal can be seen on all eleven different examples of the *Libertas Americana* medal found in the John J. Ford, Jr. Collection Part XIV sold by Stack's on May 23rd 2006. Fanning further tells us that the very rare "originals" do not have this raised lump of metal below the 4. But beware of medals claimed to be originals, as the current 2006 "official" restrikes do not have this lump, either.

Of course, in the Stack's catalogue Lot# 291 tells us that "The *Libertas Americana* medal was not restruck (as far as is known) even though the dies remained at the Paris Mint for several decades before being lost in the chaos of one of Paris' many civil disturbances." Auction catalogues sometimes describe the medal as being made from "original dies" or as coming from a "late state" of the dies when the lump below the 4 is present. They don't seem to like to use the word "restrike" even for medals struck in 1783.

Bewilderment # 5

POPULARITY

Current cataloguers often praise the beauty, the symbolism, and the history of the *Libertas Americana*. Its creation by one of America's Founding Fathers and leading citizens, Benjamin Franklin, adds to its appeal. Indeed, W.S. Appleton's 1867 article called it an "exquisite medal" and it is hard to find anyone since who has aught but praise for it. It is not only the first medal listed but the one featured on the cover of Katherine Jaeger's and Q. David Bowers' recently printed *100 Greatest American Medals and Tokens*. Alas, it was not always so.

In Lester C. Olson's 2004 book, *Benjamin Franklin's Vision of American Community*, he reports that the *Libertas Americana* medal was heavily criticized in America at the time. The reverse inscription NON SINE DIIS ANIMOSUS, translated in *Rare Coin Review* #135 as "the infant is not bold without divine aid," certainly must have been an affront to those Americans of the infant United States who had fought and suffered through a long war with Britain. Olson tells us that one of these was Robert Livingston who expressed dissatisfaction on several counts: "Hercules and the Serpents are too diminutive"; "the great contest seems to be between Minerva and her antagonist"; and perhaps most important, "[the design] keeps out of sight what we should most pride ourselves upon that the first serpent (Saratoga) was strangled before France had armed in our defense." Further, Olson tells us that he had been unable to find any American correspondence from members of Congress or elsewhere praising the medal or even thanking Franklin for sending them one.

In Joseph Loubat's *The Medallic History of the United States of America*, he reports on correspondence praising the medal and thanking Franklin for it, but this correspondence came not from America but from the Freemason Grand Master of Malta, Emmanuel de Rohan-Polduc, a French nobleman, who wrote "...the value I set upon this acquisition leaves my gratitude unbounded. This monument of American liberty has a distinguished place in my cabinet." Olson reports on dozens of other letters from Frenchmen thanking Franklin for a copy of the medal. To me this strongly suggests that the medal was received quite differently in Europe among the French and her allies than in the United States. Thus I suspect that the demand for the medal was EUROPEAN and that the medal was distributed primarily in Europe to members of the Freemasons.

Bewilderment # 6

MODEL FOR US COINS

Brad Karoleff, then vice president of the John Reich Collectors Society, told us in a July 16, 2001 *Coin World* column that "The *Libertas* medal inspired the officers and engravers of the first

Philadelphia Mint to replicate the image of Liberty on the obverse of U.S. half cents and large cents of 1793.” In *100 Greatest American Medals and Tokens* we are told that it was an “inspiration for Federal Liberty cap coinage.” Walter Breen in his *Encyclopedia of Early United States Cents 1793-1814* tells us that Joseph Wright used the obverse in designing 1793 Liberty Cap Cents, Sheldon numbers 12-16. Specifically, Breen tells us that “Wright derived the concept, at some distance, from Augustin Dupre’s *Libertas Americana* medal, though he made the head face right.” Frankly, this hardly sounds like EVIDENCE from Joseph Wright’s notes or correspondence, but rather a lot like Walter Breen’s OPINION, though it has been much copied elsewhere. As one long time EAC member, Gene Braig, put it, “Sometimes Walter’s opinion was fact.”

Not much mentioned is the fact that the Mint act of April 2, 1792 required “a device emblematic of liberty.” Now it is not surprising that mint employees would turn to French designs for models as the Paris Mint produced the finest metallic medals of the day. However, if the *Libertas* was not popular in early America, it is an unlikely candidate as a model for U. S. coinage. Even in Walter Breen suggests another model in his *Encyclopedia of United States Half Cents 1793-1857*, the Lyon Convention medal of 1792. (Pages 30 & 67)

The French Lyon Convention medal with its head facing left, correctly located pole over the right shoulder instead of below the bust, and more stylish Phrygian cap, looks a lot like the obverse of 1793 U. S. Half Cents. Even the wreath on the reverse has a ribbon loop tying the stem ends together. It is worth noting that by July of 1793 when Breen tells us the first U. S. half cents were struck, a ribbon was used to tie Liberty’s hair. This may have been in response to the outcry when the first U.S. Chain Cents were released in March of 1793 and described in the newspapers as “The American cents...do not answer our expectations...and Liberty herself appears to be in a fright. May she not justly cry out...Alexander the coppersmith hath done me much evil,” *The Mail*, Philadelphia, March 18, 1793.

Bewilderment # 7

MOTIVE

It has long been assumed that when Franklin had the medal made that it was done to celebrate the two major American victories in the Revolutionary War and the upcoming American Independence. A contrary view exists that it was to thank the French for their aid.

Benjamin Franklin was much admired in Philadelphia and throughout America, but he was beloved in Paris and throughout France. Olson tells us that Franklin was often accused of being a Francophile, a lover of all things French. Franklin was a practical man. This can be seen in his inventions: things like the Franklin Stove, which gave off radiant heat; or bifocals, that allowed one to see at different distances. When Congress sent him to France as commissioner for the United States, in December, 1776, things could hardly have been worse. America desperately needed help, but we had little to offer other nations in exchange for their aid.

The newly-declared nation had no money, few arms and little ammunition, no soldiers to offer to send to Europe to aid the French in their many continental wars; indeed the war was going badly at home and the prospects of this new nation’s survival were dim. What then could Franklin offer to entice the French to aid America? Franklin offered them FLATTERY. His letters to the French were flowery addresses to eminent, esteemed, gracious, honorable, charming lords and ladies thanking them for hosting events, offering ideas, and making suggestions. He was always overcome by their positions and took much pride in that they should include him in their circles. They were always people of nobility or distinction and it was a great privilege on

his part to associate with them. Franklin had much gratitude for the French people and any aid they could give him and any doors they could open; he admired their virtue and profited from their wisdom.

Franklin did the social circles. French food was succulent, the wine was delightful, the gardens sublime, the architecture inspiring, the settings majestic, and the women beautiful and enchanting (it is a tough job to be an Ambassador!). In short, Franklin was awed by the French culture and people. He thanked them profusely.

It was no accident that the French figure of Minerva was the prominent one on the *Libertas Americana* medal. Franklin knew exactly what he was doing. He was getting French aid by flattering them! In this he succeeded admirably. However, it is quite possible that the medal was not struck just to please the French or even the Americans.

Olson tells us that when Franklin first planned the medal in 1782, he was just trying to commemorate the military accomplishment of the defeat of two major armies in one war. However, by the time the medal was completed in the spring of 1783, there had been significant changes in the political situation, with a new ministry in Britain and a peace settlement imminent. Franklin, ever adaptable, framed the manner in which he presented the medal to suit his different audiences. To the French, he presented it as thanking France and publicly acknowledging the United States' debt for France's military, economic, and diplomatic aid. By doing this he hoped to strengthen the bond between the United States and France as a practical matter of United States security. To the Americans, he presented the medal as an expression of the nation's courage, military strength, and youthful potential. To other nations, Franklin presented the medal as signifying that developing commercial and political ties with the United States would lead to a promising future.

I think that in creating the *Libertas Americana* medal Franklin was simply rewarding himself for keeping his eye on the prize, and as Franklin tells you on the medal, the prize was something worth celebrating: *Libertas Americana*, the Liberty of America. What may have begun simply as Franklin's own private celebration of America's military victories became an expression of America's future greatness.

Frankly with its many intriguing stories to tell, I would be BEWILDERED if you did not want a *Libertas Americana* medal for your collection.

* * *

Editor's Note: The notion of a "first run" *Libertas* without the die break on the inner rim at K7 obverse is an urban legend of the numismatic sort — though, as Tony Terranova told me a number of years ago, it is an *enduring* enough one to have caused the mutilation of at least one specimen, on which the break was filed off to create a 'perfect state' obverse! It is true that the medals were struck piecemeal, mostly in the Spring of 1783, but a few as late as the 1789-1791 time frame.

As to the original 1783 mintage, Franklin paid the Paris Mint 1046 livres on April 4 of that year for the two gold medals for the King and Queen, 20 in silver, and 20 in copper. On April 30, he paid another 581 livres for an additional 20 in silver, and 100 more in copper. One further payment of 450 livres on July 2 was simply for "silver and copper medals." At then-prevailing metal prices, that would have paid for another 15 in silver and 80 in copper. That would make for

a grand total of 2 in gold, 55 in silver, and 200 in copper. All of this is thoroughly documented in Chapter 15 of John Adams's *Comitia Americana and Related Medals*, which I highly recommend to you. I also recommend the Medal Collectors of America, whose monthly newsletter John edits. Check out their website: medalcollectors.org.

The Lyon medal has frequently gone by the nickname of "Poor Man's *Libertas*," but it clearly shows greater affinity for the 1793 U.S. coppers than does Franklin's medal. If one were to put the *Libertas* at One, on a one-to-ten scale, and the 1793 half cent at Ten, it's clear that the Lyon medal, stylistically, would be something like an Eight, or even 8.5.

* * * * *

ERROR HALF CENTS – AN UPDATE

Bill Eckberg

Several years ago I reported the development of a database on the error half cent population, mostly coins from the Davy Collection (1). The results of the study indicated that, contrary to popular belief, the Mint actually did its best to produce quality half cents, but that known circumstances led to diminished quality control, particularly during 1796-1798.

Error half cents are rarely encountered in the marketplace. The intervening years allowed me to make only small additions to the database until the recent offering of the Gerald Kochel collection by Heritage, which contained a substantial number of them. While this set and the others more recently seen only added about 13% to the database, they strengthened some of the ideas put forth in that article and created one interesting question.

As before, the two most common varieties as errors were the 1804 C13 (49 unique error coins identified) and 1795 C6 (36 identified). That the C13 would be the most common as an error is not surprising, as it is the most common half cent. The existing population of the 1795 C6 is only about $\frac{1}{6}$ that of the C13, yet the number of error examples is nearly $\frac{3}{4}$ as large, so proportionally, the number of errors found in the 1795 C6 is about 4.5 times that of the 1804 C13. These proportions are about the same as I found before, and I continue to conclude that an obsessive conservation of planchets was the reason the proportion of released errors is so high for the 1795 C6 and the rest of the varieties struck from 1796-8.

Generally, the numbers of examples increased proportionally for the error types. Off-center strikes were the only type of error that increased in proportion relative to the others. Though it is still R5 as an error type, the number of such errors in the database is now about 25% higher than before, as compared to a 13% increase overall. No other error type increased as much as 20%. Much of this is probably attributable to Kochel's collecting tastes, but it does mean that this type of error is a bit less rare than was previously thought. Off-center strikes are among the most visually dramatic of all errors. Interestingly, the majority of the new off-center strikes in the database are 1809 C6s and 1825 C2s. The known population of the former has increased by more than half, and that of the latter has nearly doubled.



1809 C6, 20% off-center.
Collection of the author.

In 2004, I reported that, despite indications, there was no evidence that the percentage of errors differed between the various periods of late dates (1825-57). Table 1 shows that this is no longer the case with the greater number of coins in the database.

	observed	expected	χ^2
1825-9	45	30.8	6.51
1832-5	23	28.3	0.98
1849-57	<u>22</u>	<u>31.0</u>	<u>2.62</u>
Totals	90	90.0	10.12

Table 1. Chi-square analysis of the populations of error coins of the 1825-1857 period. The three groups are natural, with significant breaks between them. As the total χ^2 value, 10.12, is greater than 9.21, the critical value for $p = 0.01$ at 2 degrees of freedom, we can say with at least 99% certainty that the percentage of errors differs between those periods.

	observed	expected	χ^2
1825	17	8.1	9.92
1826	3	6.9	2.24
1828	17	23.3	1.68
1829	<u>8</u>	<u>6.7</u>	<u>0.23</u>
Totals	45	45	14.07

Table 2. Chi-square analysis of the population of error coins of the 1825-1829 period. As the total χ^2 value, 14.07, is greater than 11.34, the critical value for $p = 0.01$ at 3 degrees of freedom, we can say with at least 99% certainty that the percentage of errors differs between those years.

Table 2 shows that the difference is entirely due to the 1825s. Further analysis, not shown here, finds that the percentages of errors from 1826-1829 do not differ from one another and that the 1826-9 group does not differ from the 1832-5 and 1849-57 groups. This means that the 17 error 1825s really do constitute a significantly higher proportion of errors than any other late date. However, we can draw no conclusions from the fact that no errors have been reported for the 1825 C1. The surviving C2s make up about 90% of the total for the year, so it would not be

exceptionally surprising that all are C2s, even if the problems that led to the increased number of errors existed throughout the run of the date.

What might be the explanation for a higher proportion of errors in 1825 relative to other years? According to Evans (2), rules promulgated on January 1 of that year stated that “[n]o workman can be permitted to bring spirituous liquors into the Mint. Any workman who shall be found intoxicated within the Mint must be reported to the Director, in order that he may be discharged.” This suggests a possible crackdown on drunkenness on the job, but it is hard to see how increased sobriety would lead to decreased quality control!

Perhaps we can discern something from the types of errors produced. The 1825 C2 saw far more off-center strikes and multi-strikes than any of the other, reasonably contemporaneous varieties, despite relatively similar surviving populations. Since both types of errors result from problems with planchet feeding (and ejection), this suggests possible problems with the mechanisms feeding planchets into or ejecting them from the press. Was the Mint testing new equipment that year? Or was the equipment not calibrated properly for half cents, none having been coined for the previous 14 years? It might be instructive if someone with access to Mint records were to take a look to determine if anything unusual was going on there in 1825.

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ON CURIOSITY AND INTEREST IN OLD COPPERS

Mike Shuttty Jr.

In recognition of a wonderful Early American Coppers workshop conducted by Doug Bird and Steve Carr at the 2008 ANA Summer Seminar, I want to share my thoughts about the allure of old copper. As Doug and Steve adroitly guided us down the path of die-variety attribution and condition grading, I began to reflect on how much fun we were having. While the rest of Colorado Springs labored to keep the economy going, here we were – on vacation – working every bit as hard, under hot incandescent lights, thumbing through thick numismatic texts, to decipher minute details on the coins in order to assign them letter-number codes: S-177 VF25 (net 8) and so on.

“Making out the big cents” appears to be a narrowly focused, somewhat obsessive, pursuit – consider the tools: quick-finder decision trees, enlarged photos, magnifiers. Yet, our focus was quite broad! One reason why Sheldon, Noyes, Wright, Grellman, Reiver, ... invigorate us is that these lowly coppers are only the starting point in a wide-ranging exploration of history, art, and economics. We were embarked on an inductive investigation whose aim was to understand the world we live in. Indeed, collectors are curious, thirsty for any tidbit of fact to weave into an ever-expanding, and sometimes fanciful, historic travelogue. Doug and Steve knew that the coppers would speak to us in this way – and so, much time was spent examining cents.

As we counted leaves and berries, I found myself pondering the roots of my curiosity. As a psychologist, I decided to explore this further. Simply put, *curiosity* is a desire to know and learn, whereas, *interest* refers to the experience or feeling of curiosity. There is considerable literature to suggest that under optimal conditions, humanity is self-motivated to learn.¹ This vitality is normative, not exceptional. This is what I observed when I surveyed our classroom – everyone, from 13 to 60+ years of age, diligently working, hour after hour, motivated by the sheer pleasure of “making out the big cents.”

Daniel Berlyne provided the seminal analysis of curiosity in the 1960s; and despite the passage of time, most researchers still agree on the core elements of his formulation.² According to Berlyne, curiosity is aroused by at least three variables that characterize how old coppers impact the potential collector. These variables include *novelty*, *complexity*, and *uncertainty*. He proposed a conflict-resolution model wherein challenges prompt us to consider our world in new ways.

Novel coins create tension because they demand a creative response to them. A well-trodden large cent – worn, discolored, and bruised – never fails to spark interest. It elicits a predictable response: one look and you begin to wonder how this big coin survived 150+ years without getting lost or destroyed. Squeeze it in your hand, like our forefathers undoubtedly did, and your imagination swirls with images of tall ships and men wearing wigs. In an instant, you gain a deeper appreciation of how money felt in those early days. For curiosity to take root, the coin must be different enough to attract attention, but similar enough so that it can be understood. Just about everyone knows what a “penny” is – we have counted them, spent them, saved them, and left them lying in the street. Hence, large cents are foreign and familiar at the same time. If the coin is too discrepant – that is, lies far outside daily experience – then it may only get a passing glance, or be avoided altogether. For example, a new Washington dollar will certainly get noticed, but may be rejected: “I’ll take the paper bill, thank you.”

Complexity involves the demands inherent in gaining a deeper understanding of old copper. It goes beyond novelty. For the new collector who wants an old cent, the differences between Liberty Cap and Draped Bust cents add complexity. You must choose. And of course, the labyrinth of Sheldon varieties complicates choices further – this can be overwhelming. Like novelty, there is a distinct relationship: too little or too much complexity fails to arouse curiosity. But when die-varieties are explained and placed in a coherent quick-finder, then curiosity is stimulated. For Draped Busts of 1796, the reverses of 1794, 1796, and 1797 add manageable complexity, as these differences can be readily understood as stemming (no pun intended) from the lack of standardization where a variety of old dies were used as models for new ones. Here is a prime example of the inductive process at work: a single leaf here, double leaves there ... tell the story of the struggles endured by the early mint to get the job done. Sometimes, old reverse dies were reused – American ingenuity: a national trait that we still prize today.

Uncertainty is the third variable that arouses curiosity. This variable pertains to the conflict that results from the wide range of choices available when new information, or a new coin, is encountered. Curiosity is increased when some uncertainty exists. We often have to make decisions about what varieties are to be collected and what is to be passed on. To collect or not to collect, that is the question. Interest may be aroused when the date collector happens upon a die variety that is available and appealing – perhaps an 1810/09 overdate, as S-281 is dramatic! The coin itself represents new information about the series. Its availability presents new possibilities for the collector. Purchase of this coin raises questions about how it can be integrated into a date

set. Should overdates be added to the want list? Whoa ... there are a lot of them: S-150/151, 152, 188 (eek!), 190 There is uncertainty here.

The arousal of interest through conflict resolution requires the copper collector to make an appraisal of his or her ability to understand the coin at hand.³ Some collectors find certain aspects of die-variety attribution too overwhelming. Not everyone is prepared to learn the skills involved in determining the precise placement of the date for Mature Head cents of the 1850s (using a 6-point location index). It is just too much information all at once! Consequently, neophytes often limit novelty and complexity by starting with a copper date set, then move on to varieties listed in the Red Book. But as competence grows, new collecting interests are sparked by numismatic finds that are surprising but understandable with medium effort. A spark of novelty-complexity is met with more knowledge at each step of the way.

Let's consider curiosity a bit further, as curiosity has a dual nature. Sometimes new knowledge is simply enjoyed, as the process of assimilating new information feels good.⁴ Many numismatic facts are superfluous; yet, fun to learn. Facts fuel the imagination. This kind of information was not missed beforehand, but brings a smile when encountered unexpectedly. For example, to learn that the big coppers circulated primarily in the northern cities and not in the deep south or far west is rewarding for its ability to conjure up images of how these coins were used in daily transactions.⁵ I can imagine myself (younger, of course) buying peppermint sticks at a Boston apothecary. This kind of information is sought for the enjoyment it brings. In the research literature, it is called "liked information."

On the other hand, new knowledge can be actively sought out from a sense of deprivation.⁶ There is a demand, even an urgency, for the information. Numismatic market information is often of this ilk. Prior to acquiring a Liberty Cap, slabbed and graded as VF-30, the collector "requires" knowledge about condition grading accuracy and current value on the market in order to negotiate a purchase. There is a "need to know" feeling about this information. As such, the collector may experience anxiety about this information gap. These concerns were sharply evident in our seminar, as several students grimaced and expressed dismay at the nuances of "net" grading. This kind of information is "wanted." Not surprisingly, different neurobiological systems underlie the experience of liked versus wanted information.⁷

Liked information (the fun kind) can be further dissected, as there are important differences between interest and enjoyment.⁸ We know that interest motivates exploratory behavior with the goal of building competence. One component of competence is familiarity; consequently, the relationship between interest and the novelty-complexity dimensions is relatively straightforward. Newly acquired coppers simply become less interesting over time, as they are examined once and again – that is to say, the coins eventually become familiar.⁹ The complexity of the coin sustains interest longer, but this too is a linear process whereby interest declines over time and exposure.¹⁰ We can maintain interest longer by increasing complexity via historical study, discernment of die-varieties, and comparison with other specimens.

In contrast, enjoyment pertains to the positive emotions associated with looking at, reading about, and handling coppers.¹¹ Unlike interest, enjoyment increases when complex coins are viewed over and over.¹⁰ As such, coins that possess detailed histories or reveal significant die-varieties become more pleasing over time. "Simple" coins do not show this relationship, as enjoyment is short-lived with repeated examination. Of course, so-called simple coins may become more complex when more is learned about them! But even complex coins tend to lose

their appeal, *after initially peaking*, over time. Increasing the complexity of a coin through research and comparison to other coins can prolong enjoyment.

Consequently, interest and enjoyment go hand-in-hand. New acquisitions stimulate curiosity and broaden interest, often initiating study and comparison. This is an enjoyable process, as it is based on the competencies of the collector. Reviewing a collection that is well cataloged, taking note of each die-variety to insure the accuracy of the attribution recorded on the label, is an intensely enjoyable process wherein a host of numismatic skills, honed over years, are brought into play. Generally speaking, *interest stems from the characteristics inherent in a particular coin, whereas enjoyment comes from the skills of the collector.*¹⁰

Keep in mind that the nature of “collecting” is likely to sustain interest and enjoyment by the process of repeated acquisition. Enjoyment, in large part, comes from reviewing the progress of this enterprise. As such, each new acquisition redefines the collection in myriad ways and speaks directly to the competencies of the collector. Old copper certainly provides all the ingredients to nurture our inborn curiosity, as the field is rich with novelty, complexity, and conflict. Doug and Steve welcomed us into this wonderful world of copper, arousing our curiosity, nurturing our interests, and providing just enough competence to take the next step! S-281 ... here I come! Thanks.

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THE S-180 AND THE LADY'S WRITING DESK

Richard Gross as told to Thomas Nielsen

When I was five-years-old, I idolized my older brother and followed him everywhere. He began to collect coins, so naturally I did too. However, by the time he turned fifteen his interest in coins had waned, while mine had just started to take off. I would take the pay I had earned from working as an apprentice in my father's cabinetry shop and invest it in coins. While I loved woodworking, I loved even more the process of carefully selecting the interesting and beautiful coins my check could buy. When I began to get serious about collecting, my passions turned to early American coppers. Later I became intrigued with coins which bore die struck counterstamps. A die struck counterstamp occurs when someone makes a die to strike upon a host item; usually resulting in a coin for promotion (as on the famous "Houck's Panacea" pieces), or sometimes on an article he manufactured, in order to show his maker's mark. Generally the test pieces were coppers, because they were cheap. Among the more desirable counterstamps are those made when a silversmith tests out a "bar die" (what he would use to punch his name onto his silverware, *etc.*) on an early American copper. I believed that coins counterstamped with "plain old" blacksmith's marks, or cut with a sharp knife, to be uninteresting, but that the more unusual items with bar die counterstamps were quite fascinating and alluring, with histories waiting to be unraveled. Therefore, that is what I began to collect.

In the midst of my die struck counterstamp craze, I would often go into the shop of a gentleman named Harry Goldberg. Harry was my best source for coins, then or ever. He always tried to find coins I wanted, so one day in 1968 he put a date set of large cents in front of me. All of them were counterstamped, but I thought the set was largely uninteresting; except for three coins. The best one by far, in my mind, was the nicest die- struck counterstamped large cent I had ever seen -- a 1798 with the counterstamp "S. Alexander" struck with a bar die. It was a beautiful XF with flawless surfaces. However, Harry had paid far too much for the set in an attempt to find something that would satisfy a good client, and he was unwilling to sell me just the three coins that I liked. Sadly, I had to walk away from the deal.

I did not yet know it, but "S. Alexander" was none other than Samuel Alexander. In the waning days of Philadelphia's life as the young United States' capital, he served as silversmith and sword-maker to the nation's elite, along with his partner John Christian Wiltberger. Later, in 1801, Alexander and his new partner Anthony Simmons were commissioned by President Thomas Jefferson to craft what is probably the most famous piece of Jefferson silver -- an "askos," or wine decanter. Alexander made the exotic piece from a wooden model of a Roman pouring vessel that Jefferson had admired in Nîmes, France -- a model later given by Jefferson to Thomas Sully, the designer of the Seated Liberty obverse. At Monticello, the President's family called Alexander's handiwork "the silver duck" and used it as a chocolate pot.

While fascinated, I also did not then know the significance of the counterstamp. Though we did a lot of business together over the course of the next three years, Harry and I never discussed the set. Then one wintry night just before Christmas in 1971, I visited Harry's shop. He was doing an inventory, so many coins were out. As soon as I walked in, Harry placed the set of large cents in front of me and asked, "What'll you pay?" I told him I could not give him what he had paid for the set. But he insisted I make an offer, so I said I would pay \$1500. Harry accepted. I took the set home, put it on a shelf, and forgot about it.

About a year later, on a sleet-filled night in late November, I was sitting in my mother's house in the room I used to share with my brother. I took the set down from the shelf to study. The first coin that I looked at was the 1798, a coin that had a distinct cud over the "STA" in STATES. It was the best coin in the lot, and one I assumed would be easy to identify. I inspected it carefully. The coin was a *Sheldon 180!* To top that, I realized that had it not been counterstamped, the coin would likely be the finest known of that rare variety. It did not occur to me at the time, but the counterstamp was possibly unique; a test of a bar die. Excitedly, I showed the coin to my friend Bob Shalowitz. Bob wanted me to sell the coin to him. He told me that he "really needed it for his collection," but I stubbornly refused to sell and told him that it was part of MY collection. Later Bob told me about a friend of his who collected 1798's by die variety. He thought he would be interested in the coin. I didn't realize that the friend was none other than Doug Smith. Again, I told Bob that the coin was a part of MY collection, and it was NOT for sale!

C. Douglas Smith was a long-time employee of the B&O railroad in New York, as well as being charter member #79 of EAC; and he was more than passionate about early American cents. He had begun collecting large cent varieties in 1947, and over the years had put together five separate sets of 1794s, all on a very tight budget. He also loved the draped bust design, and his great passion was to collect 1798 and 1802 large cents by variety, and occasionally by die state. Doug tried to get the best examples he could afford. He was known for going beyond what was reasonable for a man in his position in order to get what he wanted. If he craved something badly enough, he might just give away the store. He loved talking about coins, teaching about coins, and communing with others who loved coins. His energy and enthusiasm for early American coppers was both legendary and infectious. Doug was highly respected amongst his peers, which included the likes of Ted Naftzger, Charlie Wormser, the Stacks, Homer Downing, and Walter Breen.

I was part of a receptive group of young guys who were interested and excited about early coppers, and we all knew and idolized Doug. His boundless enthusiasm brought this young energy together, and coupled with ours was multiplied many times over. Everyone had a nickname -- Ted Naftzger, of course, was "GOD!" Doug called Jack Beymer "Jolly Jack" and Bob Shalowitz "The Great Shal." Gordon Wrubel's moniker was "Flash" and Ken Pines was known simply as "K. Daniel." Doug anointed Denis Loring "Jaws" while referring to Jerry Bobbe as "Mad Monarch." I was always "Mighty Mite." Finally, Del Bland's nickname was "Shattered Hulk," or "Hulky" for short, in reference to his many traumatic and failed marriages.

Whenever any of us were in New York, the ever-generous Doug would invite us to stay at his flat. He had an ulterior motive however -- to have fun talking and "playing" coins. He would invariably take us out to some steakhouse, order more than one "very dry Rob Roy made with Dewer's straight up with a twist of lemon," and then get down to the real antics. First, he would order a bottle of steak sauce for each of us, and then lead the group in a perfunctory chugalug -- that is, unless we were in Brooklyn at Peter Luger's, where it would instead be gravy boats full of their famed steak sauce. Doug, always well dressed, and with his distinguished grey hair and bright blue eyes, would pick up the first gravy boat and down it in one swig, then order another "round" for the table. Thus, we were initiated into the world of Doug Smith and his love for copper, downed with steak sauce.

Doug's mother and grandmother had come to the United States from England, and they collected furniture. When his mother died, all the furniture was covered with white sheets in

Doug's Brooklyn flat. When one entered, they were met with an Addams-esque view, like something from a haunted house. I was skittish about looking at what lurked beneath the covers because Doug seemed reluctant to reveal their secret contents. I did, however, "clandestinely" spy a few pieces. Under a sheet that had worked itself askew, one piece of furniture caught my eye. Staring back from behind its protective shroud was a circa 1810 Davenport writing desk. This was an ingenious little piece of furniture adorned with all sorts of interesting contraptions, hidden drawers and fascinating joinery. It had the general form of a lap desk with a smallish inclined writing surface, mounted upon a stack of drawers that supported the back of the desk and most of its weight. As one might expect, it was made of fine Brazilian rosewood on the exterior, but interestingly its inner surfaces were lined with Cuban mahogany. The joinery and sheer ingenuity, not to mention the historic interest, fascinated me, as my love of wood and woodworking had never abated. Doug told me that the piece I had fallen for was a "Lady's Writing Desk," and that his grandmother had brought it over from England.

Doug got the word about the S-180 from "The Great Shal," and every time I heard from him, he would bring up my counterstamped coin. He would ask me how much I would take to part with it, and I would always respond, "It's not for sale." He would ask that if he could not buy it, could he at least see it? "Softy" that I am, I complied. We were both planning to attend the upcoming Lanham show, and I said I would bring it along for him to inspect. After seeing the beauty, he ratcheted up his attempts to get me to part with it. I was able to withstand his onslaught for a few years, until a moment during the nation's bicentennial, while I was lot viewing at Stack's. For the first and perhaps only time, Harvey Stack himself handed me a phone. It was Doug. "Do you still have the S-180, and if so, how much is it?" he asked.

"It's not for sale," I said with a feigned air of boredom and finality.

"Would you consider a trade?" asked Doug.

"What do you have in mind?" I said, suddenly curious and remembering Doug's tendency to make poor trades.

"The piece you call the Lady's Writing Desk," he said.

My heart flew. "I would need an additional \$400," I replied.

"Done," replied Doug.

And so, I traded the S-180 for the Lady's Writing Desk, plus \$400.

As time went by, Doug's health began to fail. Stricken with Alzheimer's disease, he died peacefully in 1999 in the care of his old friend Bob Schuman. When I realized Doug was fading I began to reminisce about those colorful times and characters, and pondered how I might put it all together in some tangible way. At that point, I began to wonder about the location of the S-180. I thought it would be wonderful if I could re-acquire the coin and store it in the Lady's Writing Desk. I wanted to have a meaningful remembrance of my friend, sit at the desk, coin in front of me, and write about it all. For years, I asked everyone in the copper business if they knew the whereabouts of the counterstamped "S. Alexander" cent. No one had seen or heard of the coin. Not Chris McCawley. Not Dave Bowers. Not Denis Loring. Not Kenny Goldman. Not even Jack Robinson, who was its last known owner. I asked everyone seriously connected with counterstamps if they knew the whereabouts of the coin. Though no one did, I kept on asking, until they began to get sick of me.

In 2005, I was at the EAC convention in Fort Lauderdale. Tom Reynolds came up to me after having viewed the Jules Reiver collection. "Have you seen your coin?" he asked.

"What coin?" I replied, confused.

"The S-180!" he exclaimed. "It's in the Reiver collection!" It turned out that Reiver had gotten the coin when the Jack Robinson collection was auctioned off in 1989.

It took a moment for me to realize what he meant, but when I did, my heart soared. I had wanted this coin so badly for so long. I explained to my friends what it meant to me to place the S-180 into Doug's desk, and how I wished to write about the importance of the two items being united in nostalgic beauty. I would tell of the early days of EAC, and how Doug was instrumental in helping it to become the phenomenon it is today. I told them I would someday write a story entitled "The S-180 and the Lady's Writing Desk." They were kind to me in the sale, and I was able to buy the coin at a fraction of what it was worth to me. I was and always will be grateful for their compassion.

Today the S-180 resides in the Lady's Writing Desk – right where it belongs. Just as I had helped Doug feed his passion for early American copper, Doug had helped me fall in love with the hobby, and for some of our group, to make numismatics a way of life. Now our friendship is immortalized in this unique tandem. I can only hope they will forever remain together, and that the story of a special friendship cast in copper and framed in rosewood will never ever be forgotten.

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MINUTES OF THE 2008 EAC-ANA MEETING

Baltimore, Maryland
August 1, 2008

The meeting was called to order by president Dan Holmes at 9:03 AM. The usual round of introductions followed.

Dan reported on the 2008 EAC-JRCS annual convention. There were 50 dealers and 340 room nights. Future conventions:

2009: Cincinnati, Drawbridge Inn, April 15-19
2010: Annapolis, Doubletree, April 21-25
2011: Portland, OR, Doubletree, May 11-15
2012: inquiries have been received from Boston and Chicago

Chuck Heck was introduced as EAC's new treasurer. Chuck's address is now the single address for EAC. We are no longer using the Membership Chair's address as a separate EAC address.

Upcoming early copper sales:

Ray Rouse half cents and Naftzger early date cents by the Goldbergs in September

Naftzger middle dates by the Goldbergs in the Spring of 2009

Naftzger late dates by the Goldbergs in the Fall of 2009 or early 2010

It was announced that EAC'er Fred Lochary passed away in January. His large cent collection, some 1300 pieces, is being handled by Tom Reynolds.

The meeting was adjourned at 9:50 AM.

Respectfully submitted,

Denis W. Loring,
Vice President

Members and Guests in Attendance

George Sherman, Los Angeles, CA
Paul Kluth, Baltimore, MD
Al Doyle, from *Coin World*
David Gladfelter, Moorestown, NJ
Jon Lusk, Ypsilanti, MI
Pierre Fricke, Atlanta, GA
Bill McMahon, Buffalo, NY
Alan Welty, Catonsville, MD
Jim Neiswinter, Franklin Square, NY
Chuck Heck, Hypoluxo, FL
Frank Weisensee, Toms River, NJ
David Menchell, Fresh Meadows, NY
Dan Holmes, Cleveland, OH
Donna Levin, Singer Island, FL
Jerry Kochel, Lititz, PA
Ed Fox, Spencerville, MD
Ray Williams, Trenton, NJ
Carol Consolo, Solon, OH
John Bailey, Webster, NY
Franklin Noel, Minneapolis, MN
Mark Borckardt, Dallas, TX
Walt McPhail, Maulbin, SC
Terry Denman, Traverse City, MI
Glenn Marx, White Plains, NY

Ed Zimmerman, Atlanta, GA
Jeff Gresser, Las Vegas, NV
John Roberts, from ANACS
R. J. Julian, Logansport, IN
Brad Karoleff, Cincinnati, OH
Brett Dudek, Baltimore, MD
Richard Simonetti, Los Angeles, CA
Greg Heim, S. Plainfield, NJ
Jerry Haggerty, Brooklyn, NY
Bob Grellman, Longwood, FL
Richard Shimkus, Big Rock, IL
Bill Eckberg, Alexandria, VA
Denis Loring, Singer Island, FL
Tom Reynolds, Omaha, NE
Paul Hybert, Chicago, IL
Alan Bricker, Riderwood, MD
David Consolo, Solon, OH
Eric Hildebrant, Watertown, MA
Steven Salembene, Baltimore, MD
Pete Smith, Minneapolis, MN
Ron Guth, Pacific Beach, CA
Torey Denman, Traverse City, MI
Nathan Markowitz, Eugene, OR
Will Mumford, Annapolis, MD

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2009 EAC CONVENTION IN CINCINNATI

Rod Burress, General Chairman

The 2009 EAC Convention will return to Cincinnati on April 16-19 at the Drawbridge Convention Center, located at I-75 at Buttermilk Pike, Fort Mitchell, Kentucky 41017. (Phone 859-341-2800) Registration information is included with this issue of *Penny-Wise* and with the next two issues.

The convention schedule will be similar to other recent EAC conventions, with bourse set up and EAC sale lot viewing on Thursday afternoon. The reception will be Thursday evening at

approximately 5:30 and the Happenings (colonials, half cents, large cents, JRCS) at approximately 7:30.

Bourse, exhibits, and sale lot viewing will run from 9 AM to 5 PM on Friday and Saturday, and on Sunday from approximately 10:30 AM until 2 PM. Bourse applications are being mailed to those who have had tables at recent conventions and a bourse application appears with this *Penny-Wise* issue and the next two issues. A security room will be available from 11AM Wednesday until 2 PM Thursday.

Doug Bird and Steve Carr will conduct a grading & counterfeit detection seminar on Thursday morning. There will be other seminars throughout the day on Friday and Saturday. There will be Friday evening speakers and the annual EAC sale, conducted by Bob Grellman and Chris McCawley, on Saturday evening. The annual EAC general membership meeting will be Sunday morning at 9.

For questions, contact me at 9743 Leacrest, Cincinnati, Ohio 45215 (513-771-0696). Cincinnati is at the population center for EAC members, and past conventions here have had a very high attendance for both collectors and dealers. We look forward to seeing you. Reserve those dates: April 16-19, 2009!

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EAC 2009 CINCINNATI

In an effort to allow all attendees to enjoy the **surrounding sites and attractions while at the convention**, Carol & I have put together a list of places to visit that might complement one's visit to the April 2009 EAC Convention.

We are willing to be a conduit, or clearing house, for putting members in touch with each other so that they might join others in arranging for a joint visit, or excursion to some chosen attractions. While we are not planning transportation or calling members, I do think we can help interested parties connect by e-mail with other members to plan their own fun off-site events.

Here is a list of attractions with phone numbers and web-addresses:

Cincinnati Art Museum – World-renowned Art Museum, attracting enthusiasts of traditional art; phn. 1-513-241-0343; www.taftmuseum.org

Museum of Natural History – explore the creatures and features of the ancient Ohio River valley & the science that shaped them; Phn. 1-513-287-7000; www.cincymuseum.org

Aquarium – The Newport Aquarium...boasts of over 65 exhibits & walk through tunnels surrounded by ocean life; phn. 1-859-261-7444; www.newportaquarium.com

Zoo & Botanical Garden – 75 acres—one of the top 5 Zoos in the nation; phn. 1-513-281-4700; www.cincyzoos.org

Kentucky Horse Park & Museum – Equine theme park& competition facility/shows/museum/special events; phn. 1-800-678-8813; www.KyHorsepark.com

Kings Island – (30 miles from Drawbridge) Renowned amusement park/rides/shows/water park; phn. 1-800-288-8080; www.visitkingsisland.com

National Underground Railroad – Railroad Freedom Center—understand history & promote freedom of all kinds; phn. 1-513-333-7500; www.freedomcenter.org

Argosy Casino –(20 minutes from Cincinnati) phn.1-800-argosy-7

Please let me know by E-mail dbconsolo@sbcglobal.net , no later than February 28, 2009, of your interest in joining others at a particular attraction. Carol & I will then pass on your e-mail address to those sharing the same interest. For those who do not have an E-mail address, a list of those members who want to share time & events, by event, will be at the registration table, at the convention. If you are going by yourself & NOT interested in sharing/coordinating with other members/families, we hope this list will serve to help you, likewise, in enhancing your experience at the EAC Convention.

David & Carol Consolo
dbconsolo@sbcglobal.net

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OBITUARY

Joseph Frederick “Fred” Lochary, EAC #598

I attended my first EAC Convention in Dallas in 1981. I don’t remember if Fred was at the Convention but I am sure I met him within the next couple of Conventions. Fred’s passion was large cents...mostly early dates and middle dates. He didn’t purchase high grade pieces, but he bought nice quality coins...collector coins. He seemed to have a dollar limit per coin, so he didn’t have the super rare varieties or high dollar scarce dates, but his early dates and middle dates were very complete by variety. It didn’t matter to Fred if he had multiples of some dates and varieties, so sometimes five or six pieces of the same variety were added to his collection. He was a quiet guy but very friendly in his Southern way. Fred lived in Baton Rouge, LA. It was always a pleasure doing business with Fred.

Fred wasn’t at the EAC Convention this year in Dallas and I thought it was strange since Baton Rouge and Dallas are not that distant. I attended the Baltimore Show in early June and met one of Fred’s cousins. I then learned that Fred had passed away on January 19th at the age of 64. I also learned that Fred was originally from Baltimore and received a Bachelor of Science degree from Johns Hopkins with a major in chemistry. He did graduate work at the University of Indiana where he was approached by Dow Chemical and was hired as a chemist in the 1960s. His job meant that he had to relocate to Louisiana where he loved the food, music, fishing, and year-round gardening opportunities. Fred is survived by many relatives in the Baltimore area.

--Tom Reynolds

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CANDIDATES FOR MEMBERSHIP

The following persons have applied for membership in EAC since the last issue of *Penny-Wise*. Provided that no adverse comments on any particular individual are received by the Membership Committee before the September issue of *P-W*, all will be declared elected to full membership at that time. Chairman of the Membership Committee is Rod Burrell, 9743 Leacrest, Cincinnati, OH 45215.

NAME	CITY, STATE	MEMBER NUMBER
Scott DeRochemont	Portsmouth, NH	5693
Steve Geisert	Sarasota, FL	5694
Glenn Klink	Oroville, CA	5695
Frederick L. Cook, Jr.	Bel Air, MD	5696
Rodger Olinger	San Jose, CA	5697
Bob Willoughby	Novato, CA	5698
William Glechler	Manchester, CT	5699
Kenneth Goodman	Woodland Hills, CA	5700
Lawrence Imk	Beltsville, MD	5701
Tony Johnson	Clyde, NC	5702
Robert McCamy	Atlanta, GA	5703
Michael McClean	Monroe, NC	5704
Gunnar Pribadi	Alexandria, VA	5705
Randolph Ricco	Bordentown, NJ	5706
John Robinson	Tucson, AZ	5707
Steven Salembene	Baltimore, MD	5708
Michael Swanson	Fairfield Glade, TN	5709
Mark Williams	Kennesaw, GA	5710
Greg Fields	Independence, KY	5711
Lawrence Lee	Lincoln, NE	5712
Joey Lamonte	Ponchatoula, LA	5713
James Polonsky	Basking Ridge, NJ	5714

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FULL DISCLOSURE

John W. Adams

Back in the early 1990's, when the legal battle between Ted Naftzger and the ANS was joined, both sides interviewed me with a view towards deposition. In the end, I was not deposed. My testimony would have contravened both cases, such that both sides decided they could live without me.

I told the lawyers for the ANS that, in the mid 1970's, I had reported to the then curator responsible for large cents and the then executive director that several 1794 large cents were not as described on their boxes. I did not know that wholesale swapping had occurred but I could

confirm that, at least in some cases, the coin pictured in the accession photographs and the coin provenanced on the box, was missing. No action was taken but fair warning had been given. Obviously, such testimony ran counter to the official position that the Society was unaware of any losses before the Noyes photographs were published in 1991.

Ted Naftger's lawyers did not want my testimony because Dr. Sheldon had "confessed" to me many years before. When Dr. Sheldon moved to Cambridge, I would visit him on Sunday afternoons armed with an endless list of questions about large cent collectors and dealers. After making my ANS discovery and subsequently being able to place at least one of the missing coins in Sheldon's collection, I had to know but found it difficult to muster the courage to pop the question. At length, I did screw up my courage and my question was followed by a period of silence that seemed to last forever. At length, with a tear falling down his cheek, the doctor said "Homer did it." He knew that I knew that this was a false answer—he and Homer Downing had not been on close terms since falling out over the division of Henry Hines' collection, added to which Downing was, by all accounts, a rock of integrity. Whatever, Naftzger's position at the time was that nobody knew anything about anything, a position that my testimony would not have supported.

In submitting these experiences to *Penny-Wise*, I simply want to make the point that Naftzger versus the ANS was not good guys versus bad guys or bad guys versus good guys. This was a bare knuckle fight where both sides used every tactic at their disposal, fair or foul.

* * * * *

COPPER USED IN A NON-MONETARY CONTEXT, or

WHAT I SAW ON MY SUMMER VACATION

James Livingston

I recently came upon an interesting, not to mention somewhat extravagant, example of the use of copper in a non-monetary context. While in Seattle in mid-July of this year, I was riding my bike to the Queen Anne District, which is just north of the City Center/Space Needle area, to take pictures of the Victorian era homes on the hill. Noticing a large cherry picker in my lane, well, the sidewalk actually, I veered to go around it and then stopped cold. I was in front of a solid wall of brand new shiny copper!

The wall against which this large piece of equipment was parked was half sheathed in pure sheet copper, stairstepping up over the Tyvek underneath. The equipment was being shut down for the day by a construction worker who was busy, but not too busy to talk a bit. I said that it was unusual to see copper used in such a context. (I would never in my life have expected it on a building other than as a roof or gutters or downspouts, and then only on some historically accurate renovation project.) He replied, practically, that it wasn't easy to work with because it was so soft, but didn't elaborate. I suggested that it must be someone with a lot of money to afford sheet copper for siding on a building. Then he said the pay-off line: "Bill Gates!" This building will be part of the Gates Institute, and he is apparently sparing no expense on the construction. And, to add impact to this point, the building I saw going up is the *parking garage* for the main building! I can't help but wonder how the main building will be dressed up.

He went on to tell me that they were going to let the copper age and patinate naturally and not use chemicals to make it green before its time. He thought it would take 40 years or so, but I'm thinking more like 3-5 for it to acquire a nice greenish brown look.

So, the next time you are in Seattle, and want to check the progress of this project's patination, stop by. I didn't think to note the address, but I believe I was on 5th Avenue just east and a bit north of the Space Needle at the City Center.

And, while I have your attention, I'd like to toss Seattle's hat in the ring for a future EAC convention. It's a beautiful city for visitors, and it will have a new copper covered building before long. Happy hunting!

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ANNOUNCING A BRITISH-AMERICAN TOKEN CONGRESS

Seattle, Washington, May 14-16, 2009

A three day get together of token enthusiasts from across the globe, the British token congress has been in place in the UK for 25 years. This is the first one to be held in the USA.

Anyone who collects any sort of British or American token would be not only welcome but we think glad he or she came. Beginning the afternoon of May 14, and concluding at 1PM on May 16, it includes food, fun, talks, a closed bourse, and the invaluable experience of meeting fellow collectors.

The Keynote speaker for the event is Dr. Richard Doty, curator of the National Money Museum, Smithsonian Institute, Washington, DC. Collectors and dealers, researchers and major collectors, along with just folks who are interested, make this an event to remember.

Sponsors: The Pacific Northwest Numismatic Association
The Conder Token Collector's Club.

Commercial Sponsor: Dix Noonan & Webb, London Auctioneers.

The event will be limited to the first 100 people who apply. Cost for the event is \$395, and includes all meals. The hotel room is separate. At present, the event is about half sold, so if interested please call soon.

For further information, contact the event organizer, Bill McKivor, at:
copperman@thecoppercorner.com or (206) 244-8345.
or C.T.C.C. treasurer, Scott Loos, at scottloos@msn.com

In the UK, contact Peter Preston-Morley at ppm@dnw.co.uk



A SUMMER SEMINAR TO REMEMBER

Greg Heim

This year's Summer Seminar at the ANA marked the fifth time that I had attended (2000, 2001, 2003, 2005, and 2008). In 2001, I received a full scholarship from the ANA because I won the National Coin Week contest for individuals. This year, I was honored with a \$1,000 grant from EAC's Garvin Trust, and \$200 in aid from the ANA and my local club - the Watchung Hills Coin Club of Warren, NJ. These funds enabled me to have all of my costs covered for the entire week (thanks again to all those involved).

Not that long ago, Denis Loring used to do a diary of the goings-on at the ANA Conventions. Lately, Mike Packard has been doing it. In this piece, I will do one for the Summer Seminar.

DAY ONE

It started out OK with the car being plenty early to take me to the airport. The flight to Dallas left on time until there was a medical emergency on the plane and we had to land in Greensboro, NC. I got to Dallas 1 hour and 45 minutes later and missed my connection, having to take another flight two hours later. All things considered, it was not too bad, and sometimes events are just out of your control.

I met Andy Lustig while waiting for the flight, and we split a cab getting to campus. I missed the opening ceremonies, but thankfully made it for dinner. I have seen several familiar faces so far, but right now I am pretty tired and I need go retire for the evening. I look forward to a great week.

DAY TWO

It started very early as I woke up at 3AM. Thankfully, I went back to sleep, only to get up at 4:30 AM as my body had not adjusted to the two hour time difference, the altitude, or the hardness of the bed. There's a 7-11 less than a half of a mile from the dorm, where I grabbed a cup of coffee and surfed the Internet until breakfast was served at 7 AM.

After breakfast, I headed to the Colorado Springs Coin Show. I was able to purchase a decent 1804 C-13, and I saw a very scudzy 1807 C-1, M1.0 that was overpriced (even though the guy did not know what he had).

Upon my return, I worked on my Middle Date cheat sheet, had lunch, and waited for my class to convene at 1PM. Even though I have taken this class numerous times, I was determined to get something out of it that I have not before.

After dinner, I went to the conservation mini-seminar. By this time, I was dragging. Amazingly, I made it through. I went to bed at 10:15 PM, totally wasted, and hoping to get more sleep than the night before.

DAY THREE

Monday started out with me getting a bit more sleep than the previous evening. After some Internet surfing and a very brisk walk, I spoke to my family and had breakfast.

It was our first full day of classes, and I was surprised at how well I attributed the Middle Date and Early Date Large Cents. Craig Hamling's tutelage came in very handy in addition to Don Valenziano's Red Book "Cheat Sheet."

After some more brisk walking I had dinner prior to attending the last evening of the mini-seminar. I went to bed a tad later in hopes that I could at least sleep to 6 AM.

DAY FOUR

The day started out early, but at least I got a full night's sleep. I am continuing to get some nice walking and exercise in as the weather out here is spectacular.

After breakfast, classes started and I realized that I really do not know how to grade early date Large Cents and Classic Head Half Cents (even though I specialize in Half Cents). The ANA Grading Guide is very liberal and can only be used as a starting point, even if you know the characteristics of the variety (all of this in reference to the technical grade).

After lunch, we continued to combine grading and attribution. Once again, I have been very pleased with how well I have been doing with the attribution. The grading will come in time.

Once class was over, Steve Carr was nice enough to drive me to the bus that went to Cripple Creek, CO where they have casinos and 100%+ return video poker. He even picked me up. I had a great time, even though I lost a little money.

I went to bed late, in hopes that I would get up at a reasonable hour the next day. We'll see what happens.

DAY FIVE

I woke up at 6 AM, the latest that I had gotten up since coming here this week. The only kicker was that I went to bed around midnight as I had been at Cripple Creek the following evening. Nonetheless, it was not all that bad.

After breakfast, I tended to a few business matters before class. The day would turn out a bit more frustrating, as we had Early Date Large Cents to attribute that were more difficult, and I got a few wrong. However, I did not let it bend me out of shape as it would have in the past.

After lunch, I got a little bored because Steve had to do a lot of talking about a subject which I already knew a lot about. You have to understand that it's a beginner class, and I have been doing copper for 17 years. There are certain aspects of it I know like the back of my hand, and there are others which I do not.

The boredom continued with the Late Date Large Cents. I asked Doug and Steve if they had something else for me to do, but they made me attribute at least one of them - which I did with success!! I felt good about myself. By that time class time was over for the day.

I met up with my old college roommate from the University of Maryland. He is newly married with two, beautiful daughters from his previous marriage. I had seen him three years ago when I was 100 pounds heavier. He said that if I had not told him what shirt I was wearing, he almost would not have recognized me. I got a lot of that while I was here, and it felt really good.

That's enough about today. Here's hoping the last day of classes turns out to be really good.

DAY SIX

The day began early as usual with a super-brisk walk before breakfast.

Our class started out really well with some talk about alterations, counterfeits, grading, and attribution. I really nailed the grading exercise, picking up various items such as struck counterfeits, electrotypes, tooling, and even properly grading and attributing the genuine coins.

The afternoon class was even more of a success. Doug let me go through his entire Half Cent inventory, in which I graded and attributed every coin. I felt very confident in my analysis, even when it differed from his. That's the place where I want to be. Thanks to sticking through the entire course, I have gotten there.

The banquet was very nice. After that, I started to pack and went to bed early in preparation for a long travel day.

DAY SEVEN

Get away day (July 4). I had a 6:30 flight out of Colorado Springs heading to Dallas, and then to Newark. The security line at the airport was long and very tight. I have had two private searches at this airport in the past, but not this time. When I come out here again, I am taking a non-stop flight to Denver and renting a car.

I got to Dallas on time in preparation for a long layover. A friend from my local club was on both legs of the flight, and we passed the time. Unfortunately, while we were eating the airport changed the departing gate and it's a good thing I noticed it, as we had to hoof it to another part of the airport. We made it with about 20 minutes to spare. The flight home was uneventful, and as a treat from my parents, there was a car waiting for me at the airport. I was home by 5:30 PM exhausted, but very happy to see my wife and children.

CONCLUSION

I cannot thank Doug and Steve enough for the wonderful job that they do year after year. Anyone who has a remote interest in early copper needs to come out here for a week of numismatic saturation and natural beauty. I hope to have a different role in the future, that of a teacher helping Doug and Steve out with the Half Cent section, and/or to give a mini-seminar. My dreams of getting something even greater out of the week than I had in the past were realized.

I also want to thank my wife, Lisa for watching our three children while I was away. It's a lot of work for those of you who do not have the experience. I do have one piece of advice, however: Don't ask your wife if the house is clean the day before you are coming home from a seven day trip! Let's just say I was doing laundry and dishes for the next two days.



MY LIFE AND FATE AS AN EARLY AMERICAN COPPER CENT

Howard S. Pitkow

AUTHOR'S NOTE: Since most numismatic articles are written from the collector's point of view, I decided to explore the possibility of writing this imaginative essay from the perspective of an early American copper cent. I hope the EAC readership and other copper enthusiasts will appreciate taking this fantasy trip with me as much as I enjoyed the challenge of writing this creative yet factual endeavor.

I first developed a sense of consciousness on a thin sheet of copper with many other embryonic coppers in the "womb." As I traveled down a conveyor belt (Boulton and Watt, Soho Mint, Birmingham, England), I soon felt a punched roundness in my configuration and subsequent birth as a copper planchet joining other neonatal planchets. We were all approximately 29mm in diameter and weighed in at 10.89 grams at birth. Suddenly, I was jostled around with my siblings in a violent manner for several minutes. Then, for some reason, someone was filing the edges of my blank planchet (type 1). File marks and blemishes could be seen on my sore rough edges from these "adjustments."

After a lengthy boat voyage across the Atlantic Ocean in wooden barrels as planchets with upset rims (type 2), we were eventually transferred from England to the Colonies. After we arrived in Philadelphia, Pennsylvania we were delivered to the city's mint on 7th Street near Arch Street. Soon, I found myself lying flat on my reverse, my obverse facing upward. All was still and peaceful. As I quietly laid on this "die" a metal "die" approached me from above. Slowly, it came closer and closer (screw press). Suddenly, I felt this tremendous pressure on both my reverse and obverse. This pressure at first turned into diffuse pain followed by an agonizing intolerable pain. I felt my copper exterior flowing all over my reverse and obverse surfaces. Then, abruptly, the pain disappeared and I was thrown into a pile with other coppers.

As I laid on my edge I noticed that my fellow coppers looked very different from the last time I saw them. Their obverses, instead of being smooth, appeared to contain a Lady Liberty with a draped bust impression and the word "LIBERTY" above her head. There was also a swelling above "RTY" extending to the coin's edge (cud). As for their reverses, the words "UNITED STATES OF AMERICA" appeared around their peripheries with "ONE" above the word "CENT" in their middles. Between these two legends was a surrounding wreath. Below the wreath was a "1/100" fraction. There appeared to be another swelling (cud) over "RICA" also extending to the coin's edge. As I searched my own surfaces I could see the same identical markings.

In a short period of time we had changed from smooth blank planchets into sophisticated round-shaped copper cents with impressions and legends on both our surfaces. After a pause I could see a hammer and a metal object coming towards me at a rapid speed. Ouch! What pain! Beneath my bust a "1" had been punched onto my surface. Three more times I was viciously hit with a metal object. The pain was very sharp and excruciating each time I was hit. Afterwards, I noticed the numbers "1804" had been punched below my draped bust (S266c). Both my surfaces were very sore and achy. Before catching my breath I was thrown into a cloth bag and rudely shoved around with other coppers.

We remained in this dark bag for a very long time. I was very fortunate to have the companionship of several hundred other cents, each stamped with “1804“ and containing two “swellings“ just like me. After what seemed like an eternity, the bag was finally opened and the resultant stream of light that glistened in revealed all of us to be well-defined bright shiny coppers. We were then unceremoniously dumped out of the bag whereupon I found myself being turned over several times while being intensely studied by a middle-aged man. After meticulously examining every facet of my obverse and reverse surfaces, he put me in a protective transparent envelope and placed me in a box with other similar looking cents. In front of me was the reverse of a 1794 copper cent and behind me was the obverse of a 1795 cent. Both of these cents appeared worn and dark with some corrosion, not shiny with distinct features like me.

Over the ensuing decades I was passed on from one numismatist to another. The numismatic community regarded me as a rare, valuable and much desired cent. During this period of time my bright surfaces were starting to tarnish. It was not long before no original areas could be discerned on my surfaces. Tiny carbon spots and corrosion started to progress at an alarming rate. Fifty years after my birth I was placed by my twelfth owner in a box with other large cents. In front of me there was a new, bright 1854 cent and behind me was an 1852 pristine looking cent. Both reminded me of myself when I was very young and owned by my first numismatist in 1804. Now, I was tarnished, corroded and worn with carbon spots and many indistinct features just like my 1794 and 1795 companion cents fifty years before.

Eventually, over a period of time, my date, legends and diagnostic features were so worn that they could not be deciphered. The end result was that my worth and desirability had decreased so much that I couldn’t even be used as an 1804 copper cent “filler.” I was no longer wanted. Today, I lay at the bottom of a coin dealer’s junk box with other useless coins selling for \$3.00 each. Consequently, after several decades of neglect, I had fallen from the summit of popularity and worth to meaningless obscurity. Sadly, such is my “ life and fate” as a once rare, esteemed and valuable copper large cent in the world of numismatics.

* * * * *

MAKING SENSE

John D. Wright

This is another rich year for numismatics. But first, let’s see what else is happening around the world this year. And let’s see how soon you can identify this ‘interesting’ year.

The third pandemic (world-wide epidemic) of bubonic plague begins in China this year and spreads abroad.

In fighting a subset of the T’ai Ping Rebellion, Chinese federal forces retake Shanghai. The leader of the ‘little swords’ is captured and is summarily beheaded.

In December much of Edo (Tokyo) is destroyed by the great Ansei earthquake. Many die in the ensuing fires that rage through this city built largely of bamboo and paper.

Scottish missionary David Livingston has explored northward from Cape Town South Africa. This year he becomes the first non-African to see the great falls on the Zambezi River,

today called 'Victoria Falls.' These massive falls are 360 feet high and over a mile across. The natives call them 'the boiling pot,' or 'the smoke that thunders.'

In London an association is formed to provide young women with good food and a decent place to live while working away from home. The new group calls itself the 'Young Women's Christian Association' (YWCA). The YMCA, formed eleven years earlier (also in London), goes international this year.

The 'Iron Czar' dies on March 2. Nicholas I has ruled Russia for thirty years. He will be succeeded by his son Aleksandr II.

Alexis Soyer, a famed chef, inventor, and philanthropist, author and implementer of the first 'soup kitchen,' has joined British forces in the Crimea at his own expense. This year he will demonstrate a military cook stove that can prepare food for a battalion with 47 pounds of wood instead of the usual 1760 lbs.

This year the U.S. Congress authorizes a telegraph line to link the Mississippi River and the west coast. This project will take another six years until completion. Britain moves faster, as she completes a telegraph line between London and Balaclava in the Crimea to provide daily political and news coverage of the war.

A London newspaper *The Daily Telegraph* begins this year, feeding from dispatches from the war zone. Within five years the *Telegraph* will have double the circulation of the 67-year-old *Times*. Within fifteen years the *Telegraph* will be the largest-circulation newspaper in the world.

On September 11 the Russians evacuate their major naval base of Sebastopol. The Crimean War has dragged on for over two years due to military incompetence on both sides. What should have been a simple invasion has cost over 700,000 lives. The new Czar will formally acknowledge defeat early next year.

This year the first iron steamer of the Cunard Line crosses the Atlantic in 9.5 days. Over 150 years later Cunard liners take six days for this crossing.

On January 9 of this year the American-built clipper ship *Guiding Star* departs Liverpool for Melbourne, Australia with 480 souls on board – and disappears without a trace. This is an unusually harsh season for shipping in the South Atlantic, and large ice fields are reported in the Atlantic approaches to the Drake Channel between South America and Antarctica. It is deemed likely that the *Guiding Star* succumbed to these hazards.

Mexico's President for Life, Antonio Lopez de Santa Anna, is exiled for the third time. Santa Anna has spent his life losing battles but he never concedes to losing a war. He was defeated by Texas rebels in 1836, again by the French at Vera Cruz, twice by the United States between 1846 and 1848, twice exiled and returned, and he is now banished for the third time – this time for keeps.

The world's first transcontinental railway is completed this year as a 48-mile railroad connects the Atlantic Ocean to the Pacific Ocean across Panama. The railroad is built and owned by a U. S. company. This crossing cuts the 19,000-mile sailing from New York to San Francisco *via* Cape Horn to a five-week jaunt. The rail fare is \$25 in gold per passenger, and ¼ of 1% of the value of all cargo carried – payable only in gold.

The first lighthouse on the Pacific coast is built this year on Point Loma at San Diego.

The Lehigh Valley Railroad has its beginnings this year in Pennsylvania. This line will eventually extend from New York City to Buffalo.

A suspension bridge across the Niagara Gorge opens to service this year. A 368-ton train crosses the 821-foot single-span Roebling Bridge on March 6 to become the first train to cross a bridge sustained by wire cables.

The Chicago and Rock Island Railroad has been offered a \$50,000 prize if their line can reach Iowa City from Davenport by December 3, even though there is no bridge connecting Davenport to points east. With only minutes until the deadline the rails are completed, but the locomotive cannot be fired up in time. In minus thirty degree weather, workers drag the locomotive with ropes for the last thousand feet to claim the prize for the C&RI.

A train ticket from Washington, DC to Boston costs \$11.60, but the trip takes almost 36 hours. There are connections (some as long as nine hours) in Baltimore, Philadelphia, and New York.

The *Soo River Ship Canal* opens this year at Sault Ste. Marie Michigan/Ontario to connect lakes Superior and Huron. This makes the Great Lakes a huge inland waterway for large ships and opens the vast iron-ore deposits of upper Michigan to the steel mills to be built at the southern tip of Lake Michigan and later to the 'rust belt' manufacturers from Chicago to Buffalo.

James Oliver of South Bend, Indiana invents a steel plow whose working surface is remarkably smooth without becoming brittle. Oliver will become a major competitor in the farm implement trade.

John Deere gets his first salesman this year. George Vinton will travel from the east coast to the Pacific and from the Mexican to the Canadian borders to establish agencies for Deere plows and implements.

Frederick Miller buys a three-year-old Milwaukee brewery this year and begins to vastly expand its output. At the same time, prohibition laws are adopted this year by the states of Delaware, Indiana, Iowa, Michigan, New Hampshire, New York, and the Territory of Nebraska. By the end of the year twelve states and two territories have prohibition laws. But even the cop on the beat likes his beer, so these laws are rarely enforced.

In the last two years U.S. exports of wheat have grown from six million bushels to sixteen million bushels. But cotton still accounts for half of all U.S. exports. This year the U.S. will export \$100 million in cotton.

This year the U.S. Post Office introduces a new service called 'registered mail.' Today this service is heavily used by coin dealers and collectors.

Boston's Parker House Hotel opens this year. Instead of the customary 'all seat at meal time and eat family style,' Parker House offers *a la carte* meals at all hours of the day. Their kitchen produces the now-famous soft 'Parker House Roll.'

The Amana Community is founded this year on the Iowa frontier.

At the suggestion of Secretary of War Jefferson Davis, the U.S. Congress appropriates \$30,000 to introduce camels to the southwest U.S. Thirty-three camels are imported from Egypt. The U.S. Camel Corps uses these animals for transport in the arid southwest, but they are found

to be stubborn, aggressive, and unsuitable for military use. The experiment is abandoned after a few years.

This year in Watertown, Wisconsin, a German housewife starts a pre-school for other immigrants' children. She calls her school a "children's garden," or in German, "kindergarten."

Universities begun this year include the Elmira Female College in Elmira, New York; Berea College in Berea, Kentucky; Pennsylvania State University, and Michigan State University. Colleges founded this year under religious auspices include Iowa Wesleyan College in Mount Pleasant, Iowa; Eureka College in Eureka, Illinois; Kalamazoo College in Kalamazoo, Michigan; the University of Santa Clara in Santa Clara, California; and the College of California in Oakland, California.

John Bartlett publishes *Familiar Quotations*, which will be updated and re-issued for over 150 years as *Bartlett's Quotations*.

Other new publications this year include Robert Browning's *Men and Women*, Walt Whitman's *Leaves of Grass*, Henry Wadsworth Longfellow's *Song of Hiawatha*, Richard Milburn's *Listen to the Mockingbird*, and Stephen Foster's *Come Where My Love Lies Dreaming*. Former slave Frederick Douglass publishes his autobiography *My Bondage, My Freedom*, describing the "peculiar institution" of which he proclaims himself "a graduate."

The Territory of Kansas votes on the 'slave versus free' issue. Several thousand armed pro-slavery Missourians cross the border to vote. For the 3,000 residents of Kansas Territory, 6,300 votes are cast. The Territorial Governor, fearing further violence, approves the vote and Kansas becomes a slave-holding territory. Three months later the pro-slavery legislature of Kansas meets at Pawnee, expels all anti-slavery legislators, and enacts a series of strong pro-slavery laws.

A free-soil legislature meets in Lawrence, Big Spring, and Topeka and drafts a constitution outlawing slavery and banning all blacks from Kansas. The ardent abolitionist John Brown comes to Kansas to help form a free-state army. Skirmishes ensue between opposing groups, giving rise to the appellation "bleeding Kansas."

If the fall of Sebastopol didn't do it, bleeding Kansas should certainly have revealed the year as 1855.

In 1855 the five U.S. mints strike 32 million coins: 2.7 million coppers (mostly cents), 27 million silver coins from three cents to one dollar (mostly half dimes to quarters), and 2.6 million gold coins from one to twenty dollars (mostly gold dollars and double eagles). Most of the gold is coined in Philadelphia on gold shipped from California, with San Francisco being predominant only in double eagles (\$20).

All of the rarest federally-produced coins of this year are gold pieces from the branch mints. The rarest of these are the dollar and quarter eagle from Dahlonega. Though the mintage of each of these is below 2,000, there are still too many known to bother with an exact count. Each of these comes up at auction every two years or so.

The only denominations struck at all five mints this year are the gold dollar and the half eagle (\$5).

Though California fractional gold (quarter through one dollar) continues to be struck in small quantities, the opening of the San Francisco mint last year has caused the closure of all but two private mints for larger gold denominations. And this will be the last year for those two as well.

Wass, Molitor and Company strikes \$10, \$20, and \$50 gold coins in 1855, and Kellogg and Company strikes \$20 and \$50 pieces. The \$50 pieces of 1855 from both companies are round, unlike the octagonal slugs of 1851 and 1852 from the U. S. Assay Office.

The round slug from Wass Molitor circulates freely with no competition, as no federal mint makes this denomination. Reported as “made in large quantities,” there are perhaps a hundred worn examples known today.

The \$50 coin from Kellogg is only produced as a few presentation pieces. All of the thirteen examples known today from Kellogg are Proof or impaired Proof.

The original dies for the Kellogg slugs are today the property of the California Historical Society, who authorized transfer dies to be created from them to produce ‘commemorative restrikes’ from gold bars recovered from the *S. S. Central America* wreck. Gallery Mint produced the transfer dies and struck 5,000 pieces in San Francisco, all cameo Proofs, in 24 days in 2001. These sold at an original issue price of \$5,000 each.

But since my prime love is copper, let’s drop from the most precious metal to the most base. The 56,000 half cents of this year come from one pair of dies, with about 40 Proof examples known. The 1.6 million 1855 large cents come from thirteen die-pairs (one of them struck only in Proof: N11). Well over 100 Proof examples are known from two die-pairs (N10, N11), with the majority of these being N10.

And in 1855 coppers cost more to make than to spend. Pattern reduced-weight cents are known of 1855, all in Proof or impaired Proof. But unlike 1854, only the flying eagle design is made in 1855. Apparently an obverse image has now been chosen but the final reverse design and composition are still undetermined.

The cents of 1855 come with two date-styles, with the 5s either upright or slanting. Three of the slant-5 varieties are fascinating in their own right. N8 sometimes comes with the reverse crossways left. N9 comes with a lump growing atop Miss Liberty’s ear. The “knob on ear” variety is separately listed in the Red Book (*Guidebook of United States Coins*). I have seen at least one collection with over a dozen pieces as this failure progresses from negligible to massive. And finally, N10 (the most common Proof 1855 cent) comes with a progressive failure (or clogging) that obliterates star 6 (at the coronet tip), then goes even farther. The “knob on ear” (N9) and the “1855 twelve star” (N10) cents are both common and are both quite popular. So this intriguing year offers something of interest for almost every taste.



LETTERS TO THE EDITOR

Charlie Barasch writes,

I wanted to let everyone know about my book of poetry, *Dreams of the Presidents*, which is being published in September by North Atlantic Books. Each poem is a president's dream; there are 42 poems, one for each president. I regret to say there are no coppers in the dreams (although there are a couple of brief numismatic references), but I think EACers will enjoy the history in them. You can get more information about the book (as well as see three poems from it) at www.northatlanticbooks.com, at www.randomhouse.com, or at the Amazon or Barnes & Noble websites.

* * *

Red Henry writes,

Kudos to Dennis Fuoss for his informative and entertaining article, "The Score for a Number of Notable Collections," published in the July *Penny-Wise*. To see so many of the great copper collections compared this way helps us to realize what a huge task it is to build a truly world-class collection of early-date cents.

As Dennis mentions, in ranking these collections he made use of the scoring system which I used during the time I published the 'Early-Date Report', from 1998 to 2004. I should hasten to mention that I did not originate this scoring system. As far as I know, the system was originally developed by Mr. John Fetting, the EAC member who established the first early-date collection report, 'The Score', and published it for quite a number of years. The system is so adaptable that Fred Iskra used it when he established the late-date collection report, 'Common Cents', now published by Gary Hahn.

* * *

Results of NLG Annual Writers' Competition for 2008

BEST COLUMN, SMALL PUBLICATIONS

"Introduction by the Editor," Harry E. Salyards, *Penny-Wise*

Congratulations, Harry! Lay modesty aside for a moment please and put this in *P-W*.

--Denis Loring.

* * *

Tom Hart writes,

My membership in EAC has introduced me to many people because of our common love of copper coins. Some I have met in person, others through the Internet. Many have become friends. My most recent copper connection happened because of the Large Cent Happening at EAC 2008.

I own a cent that I wanted to enter in the Happening, but I could not travel to Dallas. I asked several EAC friends if they were attending so my coin could be there, but all had other commitments. On a whim, I emailed Dan Trollan. He didn't know me, and I didn't know him. Dan immediately replied and, without hesitation, offered to take my coin to Dallas. He was gracious, my 1831 N5 was part of the Happening, and the coin was back in my hands a few days after the convention. Dan went above and beyond, but it is what I have come to expect from EAC members.

People like Dan, I have come to learn, are R1 varieties in EAC. Thanks, Dan.

* * * * *

FROM THE INTERNET

Gene Anderson

NEW MEMBERS

Joining since our last report are **Larry Fishgold, Hugh Bodell, Jeff Hawk, and James Cooper**. Region 8 now has **402 members**.

MEMBER COMMENTS

David Perkins commented that not much had been written about the EAC convention in Dallas.

Gary Hahn issued a last call to be included in the next edition of The Common Cents Report. The deadline was June 15th.

Chip Cutcliff reported on an EAC Region 4 meeting GNA Coin Show this past April. Chip was also looking for input concerning what was the best meeting time to maximize attendance at the regional meeting. He thinks that Saturday morning before the bourse opens has worked best for him. Any suggestions?

Bill Maryott stated that on June 1st an interesting coin closed on eBay. It was a 1794 S-33 "Wheelspoke" in an ANACS slab grading F15 details corroded. It appears to be about CC # 15 or so. The S-33 is still R6 with about 30 known examples. It sold to Dan Demeo for \$15,655 with Dan Trollan as the under bidder. One eBay bidder sent the seller this offer: "Hello, I offer \$850 for the coin if you desire to sell to the high bidder...I have done this before." The seller (thinking this had to be a joke) replied, "Are you serious?" Bill Stoenbner responded that this same eBay member did that to him a couple of years ago on a condition census '94.

Dan Bailey asked if someone would send him a copy of the PRL for the 2001 EAC sale, 2001 C4 sale, and 2003 EAC sale. He also wants to obtain a hard copy of the 2002 EAC sale. (dnjbailey@msn.com)

Jeff Gresser wrote that he had just returned from the ANA Summer Seminar where he took both sessions including John Kraljevich's course on Early American Historical Medals. It is absolutely mind boggling at the knowledge that John has on the subject. He also attended the Colorado Springs coin show where he cherry picked a nice problem free VF-35 1834 N-5.

Larry Fishgold, a new member, recently spoke to Bob Grellman about his 1855 N-4 that has an unusual spike on the A in STATES that is not listed in the Grellman book.

Brett Dudek reported on a recent Region 3 meeting at the Baltimore Convention Center. Eight members were present, and they discussed some unusual coins purchased at the show. They also discussed upcoming EAC conventions and the upcoming M&G fixed-price list sale of Bill Eckberg's half cent collection. Bill also passed on to Brett the 1972 Charter Plaque for the Mid Atlantic Chapter for him to care for during Brett's term as Chair for the region. Do any other chapters have a similar plaque? (N.B. Even Rod Burress said he had never seen one!)



Brett and Bill with the Region 3 Charter

Red Henry said congratulations to Gary Hahn for publishing his first issue of "Common Cents," the late-date collection report. Gary has had to re-constitute the entire data set and publication layout for this issue, a job requiring determination, attention to detail, and a lot of work. Red said it's a privilege for his modest late-date group to be included alongside the other listings, some of which are absolutely amazing collections of copper. If you collect late-date cents, please consider contacting Gary and adding your collection listing to the project. The collection lists such as "Common Cents" are an excellent way in which EAC members share their enthusiasm for collecting these old copper coins.

Larry Fishgold writes that as a relative newbie in the Early Copper arena, he finds it quite interesting that armed with his collection of early copper literature (Noyes, Grellman and the Husak Catalogue) one can find PCGS large cent slabs misidentified on the label being offered for sale by coin dealers or at auction, for example on eBay. Often sellers are not specialists in this field and with a little research can lead to, perhaps, exciting possibilities for the early copper collector. In last 12 months he has found two Large Cents as graded by PCGS with an incorrect label. #1 was a 1794 labeled as a "Head of 94" when with some research is actually a "Head of 95" (S-69). #2 was an 1837 labeled as a "Head of 1838" when in reality it is, obviously, the plain cord medium letter variety. Larry wonders if these findings have happened to other EAC members. Please email him at LDFishgold@bellsouth.net

INQUIRING MINDS WANT TO KNOW

Pete Smith commented that the *Penny-Wise* CD is a wonderful thing and contains all the back issues of *Penny-Wise*. However, it does him no good if he can't get it to work. He is not the sort of person who can put the CD in his computer and push the "make it work" button and it actually works. He needs instructions. He asks if he has missed the instructions somewhere and if he were the only person who needed instructions. Gene Anderson commented that he found himself in the same boat as Pete Smith who said he has had trouble using the latest *P-W* CD. He knows that it was announced that there was a patch to fix the search problems located on the EAC website.

However, the only thing found on the website is a PDF file which does nothing as far as he can tell. He needs help fixing search problem.

Gene Anderson said his May issue of *Penny-Wise* was missing pages 113, 114, 143, and 144. Did all issues come out that way? He also said that having just read the Vlack book on French billon coinage, he is looking for any kind of general price guide for these coppers even if it is just somebody's opinion of the price ranges that the various types of coins have. Given the quality of the Ford sale #13 pieces, he doesn't think the prices realized for that sale are representative of what he is likely to find in the market place. Any help out there guys? Also, Bob Vlack's book on French billon coinage page 141 references a 1779 issue of stampee struck on blank flans. Does anyone know the diameter and weight of such a piece? He has found what looks like such a piece that is 22.75 mm in diameter and weighs 1.9 grams. Is this size and weight correct for these pieces?

Keith Ward says HELP!! He has an unusual Copper and everybody who saw it at EAC in Dallas is convinced it is a mint error. It was viewed by some of the most knowledgeable members of our organization, but none had ever encountered anything similar. It was attributed as an 1818 N2 which is an R4 Copper. Anyone who has seen anything like this in the past or have any theories on this unusual conversation piece will be appreciated. A short description would have to include the fact that it has a ragged clip from about K10 to K1 and a thick Dropped-Fragment (Huge Cud) from Star 2 to Star 6 and covering part of Liberty's profile and Coronet. Close examination indicates the cud was struck after the initial strike and part of Liberty's profile including her eye, forehead and part of the Coronet are visible along with Stars 3, 4 & 5 although they are vague, probably thanks to circulation. The corresponding area on the reverse is slightly raised and shows the effects of heat, most likely, generated during the minting process. Just a note these dies and others produced during this time period had problems with being improperly annealed and this Copper may be the result of massive die failure. Any help will be appreciated, please e-mail Keith at jward43@sstelco.com if you have encountered anything like this little jewel.



HALF CENT SENSE AND NON-SENSE

Gabriel Schaff asked what happened to the half cent 90 varieties club. He also asked someone to clarify exactly how many half cent varieties there were. He asked the following specific questions.

1. Why do we count 1795 C6a and C6b as different varieties when the only difference is planchet thickness? Is it not conceivable that both thick and thin planchets from any source were mixed together?
2. In 1811 C1, are the various die states considered two separate varieties? Clearly, a chunk of the die fell out at some precise point, creating the 4 star rim break, but it is still the same pairing.
3. Do we include the 1837 token in the count? If we do, are there other half cent tokens that need to be considered?

Gabriel would love to hear from members as to what constitutes the varieties of each year that half cents were produced.

Bill Eckberg responded to Gabriel by saying if you are confused now, you will probably be more confused after reading this. The actual number of half cent varieties is not a thing that has been decided upon. For one thing, it is possible, though not likely, that additional die marriages will be discovered. With respect to the 1795 C5 and 6 a and b, the a and b “girls” are certainly not legitimately different die varieties. Cohen listed them in his book, and Bill heard from Mike Packard and others that he regretted this. Nevertheless, it has stuck. Bill’s own collection has an example of each, even though he doesn’t consider them all to be separate varieties. The different die states of 1811 C1 (perfect, 2-star break, and 4-star break) do NOT constitute different *varieties* by anyone’s definition. They are, however, quite avidly collected as die *states*. The 1837 token is not included. It was not a product of the United States Mint. A couple of other “varieties” could be mentioned. The 1804 “C3” was listed by Cohen in his first book and is still described that way when one appears for sale. However, it is not a separate variety any more than the 4-star break is. It is an early die state of the C5, before the die was damaged to produce the spiked chin. The 1831 is controversial. Many specialists believe these were struck in PROOF only, and others believe a few business strikes were produced. Bill’s view is that most collectors who own one consider it a legitimate variety, and most who don’t consider it a PROOF. It is not possible to resolve this issue with the information currently in existence. Bill’s definition of a variety is a coin or group of coins that differ intentionally from all others. This would include the edge lettering varieties of 1794 (but not blundered or unlettered edges), the 1795 C2 a and b (they were struck from the same dies but to different weight specifications in response to a change in Federal law), the 1797 C3 edge varieties (lettered, gripped and plain), and all numbered varieties from all other years. If you add all of these up, you get a total of 96 varieties, one of which is unique, and a couple others are nearly so. However, those in the “90-Variety Club” undoubtedly all consider the 1795 C5b and 6b and the 1831 to be legitimate varieties, making a total of 99 chances to get 90. If you’re only interested in having different obverse/reverse die marriages, the number is 86 or 87, depending on your position with respect to the 1831. Isn’t this fun?

Stu Schrier also responded by saying in reply to Gabriel Schaff that there are ninety-nine varieties of circulating half cents according to Roger Cohen. Your point about the 1795 C-6a and C-6b is a fair point but it has become a convention as the thin and thick planchet differ by so

much. No one would call them different varieties if the difference in planchet weight was just 10%, more or less. The difference is so extreme. As to the 1811, there are two varieties, the C-1 and C-2. Serious collectors also collect the die states, but they do not amount to an additional variety out of the Cohen ninety-nine. As to the Low 49 that is also collected by Half Cent aficionados ever since it was included in the old Library of Coins and Whitman Classic albums. It too is not part of the Cohen ninety-nine. The one I have trouble with is the 1831, as there has been debate over its status as a proof only or circulation strike coin. It appears so infrequently that there has been argument that the circulated coins are simply proofs that circulated. That debate is better left to others as Stu has never had the pleasure of owning an 1831. It would be a great coin to include in the Half Cent Happening again so we can see them in person. Your points are well taken and a reminder, collect what you personally like and enjoy. If you don't agree with the conventional wisdom don't bother with the thin and thick planchets, and be very happy when you have your ninety-seven varieties. There is nothing worse than spending your money on coins that you will not enjoy having as part of your collection. Cohen, Breen and Manley are great guides to what is out there, but your collection is Your Collection, and you have the right to decide what belongs in Your Collection.

Jamey Price tossed in his comments by saying that he had only been collecting half cents for about three years, so his comments are by no means authoritative and complete, but they should be a good start. Most collectors seem to agree that there are 99 business-strike varieties (including all the B-girls and the one C-girl). There are two problems with that right off the bat, however. First, there exists a single example of a 1796 half cent on a thick planchet which, if you agree that planchet thickness indicates a separate variety (like the 1795s) should bring the total from two 1796 varieties to three. That is not generally regarded to be the case. Second, there is not universal agreement that 1831 exists as a business strike. Some researchers believe that it was a proof-only issue, and that the circulated examples known are impaired proofs. If you were to include the thick-planchet '96 there would be 100 varieties, and if you were to exclude it as well as 1831 there would be 98. Still, 99 is the area around which one is likely to be working. With one of those varieties being presently unique, a full set is a rather lofty goal indeed. However, if one were to exclude the B/C-girls then there are only one R7 and three R6 varieties as stumbling blocks. With them included there are a few R8s, more R7s and R6s. The thinking behind the 1795 thick/thin planchet varieties involves the legally-mandated reduction in weight of copper coinage. Jamey is not entirely sure he agrees that the planchet stock should be taken into consideration when listing varieties UNLESS one is talking pattern coinage, when planchet stock becomes a significant factor (sometimes the only factor). Since we're not discussing patterns and these planchets are all copper, what a planchet started life as shouldn't be a factor. Following the thick-planchet-indicates-a-separate-variety train of thought brings one in line with Walter Breen. If the thick planchet is generally from a cut-down large cent or token, then whether it came from a large cent or token would also matter as to variety designation. Walter Breen had A, B, and C sub varieties for a number of major varieties, and identifying a piece as one of his B's or C's required visible undertype. If you wanted you could then get to where you had A, B, C, and D for thin, thick, cut-down large cent, and cut-down token stock (Talbot, Allum and Lee). There is one thing that Jamey read not too long ago that he thinks is relevant. It was a record of a whist match in *Penny- Wise*. There came a point where a variety such as the 1795 B-girls came up for judging. One person had it, the other didn't. The individual that did not have it argued against it being included on the basis that it didn't constitute a distinct variety. The counter argument (which was successful) was this: "If someone offered to sell you one, would

you buy it?" A collector should consider that point when deciding what their collection will consist of. When it comes to 1811, there are two varieties. The various states of 1811 C1 are collected as just that, die states, and not as varieties (since there is no change of die or of planchet). They are very interesting pieces though, and obtaining a full set of the die states of 1811 C1 would be something of an undertaking. In addition to the four-star break there is a two-star break that is even more rare and expensive, as well as various states of crack that are also very hard to come by. If one wanted to include die states in their collection there is a great deal more material to obtain, and the target number goes up from about 99 into the hundreds - not to mention the neat error coins that one is likely to come across on the way. The 1837 token is not included in the 99 varieties, but many half cent collectors make a point of obtaining one. In general, lower-grade pieces are fairly common but truly unmolested mint-state examples are rare. Jamey highly recommends Ron Manley's book, *Half Cent Die States*. It is invaluable. Walter Breen's *Half Cent Encyclopedia* is also an excellent book, and it includes some information that is not to be found in Manley's book (such as on the 1811 Mickley Restrike). Be aware though that a significant amount of the die state information in Breen is unusable, and as all research works there is a certain amount of speculation. Roger Cohen's book, the second edition, is quite good according to most people. Manley doesn't include proof-only issues, Breen and Cohen do. There are also some auction catalogs that can be useful references.

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SWAPS AND SALES

EACers are invited to submit their ads for inclusion in this column. Ads up to twelve lines are free. ADS LARGER THAN 12 LINES MUST BE SUBMITTED CAMERA-READY, AND PAID IN ADVANCE. A full-page ad is \$100. Graphic and halftone setup is an *additional* \$60 per page. One-third page is \$35. Ads should be limited to early American Coppers or tokens. Deadline for material to appear in the November 2008 issue is October 31, 2008. All ads must include the individual membership number of a current member in good standing. Copy should be sent to the Editor, Harry E. Salyards, 606 North Minnesota Avenue, Hastings, NE 68901.

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glossy surfaces. Cleaned long ago. A couple of marks. Sharpness VG7. Most S-111s are very
ugly. This piece is an exception. A+
1800 S-211 R3 G5 \$ 225 Medium brown with smooth surfaces. A+
1821 N2 R1 VF25+ \$1500 Brown with smooth, glossy surfaces. Some very minor
marks. Sharpness of VF30/VF35. A+
See more of my inventory at: EarlyAmericanCoppers.com

* * * * *

HENRY T. HETTGER, EAC # 2349 P.O. Box 2018 Arlington, VA 22202
(703) 979-1942

1817 N-17 EDS F-12 net VG-10, two light obverse scratches in field, smooth brown, very light
die break in TAT letters \$85.
1832 N-9 Good 4, smooth brown EDS \$79.
1835 N-13, TDS, raised retained break at star 5. Good 6/Good 4, steel brown, extremely rare die
state \$195.

Postage: 1817 or 1822, \$3. 1835, \$5.

* * * * *

David F. Fanning

Numismatic Literature

We are conducting our first mail-bid auction, which will close on **October 28**. The sale includes a wide variety of material on ancient, medieval, foreign and U.S. numismatics, and features a number of rare and important works. Selected highlights of interest to collectors of early American material include:

- A plated copy of the Malcolm N. Jackson sale (US Coin Co., 1913)
- Elder's 1908 Gschwend sale with plates
- Large cent correspondence from Frederic Geiss, Joseph Sawicki and Dorothy I. Pascal
- Special editions of significant 20th-century sales (Clarke/Melish, Van Cleave, Brown, Kuntz, Ford, Starr, Helfenstein, etc.)
- Plated 19th-century auction catalogues (Frothingham, Clay, Burton, Twining, etc.)
- The rare 1886 Maris sale with photographic plates
- Winslow Howard's heavily annotated copy of the 1855 Kline sale
- A large paper copy of Hickcox on the paper money of New York
- Copy number 1 of Hough on Washingtonia, published by Woodward
- An original Crosby in a Nova Constellatio binding
- A fine leather-bound set of Loubat
- An 1846 New Orleans directory with an account of the branch mint by John L. Riddell
- The 1799 petition of John Vaughan against the U.S. Mint
- A 1771 Rhode Island Almanack with numismatic content
- The first five volumes of the *TAMS Journal*
- Both of Bushnell's early works on tokens

In addition, Lot 1 will feature the *Journal of the Senate*, First Session, Second Congress (1791-92), featuring the complete text of "An Act Establishing a Mint, and Regulating the Coins of the United States," with the discussion leading up to its passage and other historical context: the foundation of U.S. coinage.

A printed catalogue will be issued and copies will be sent to established customers and to those requesting a copy. **EAC members are encouraged to request a free copy.** Select consignments are being accepted for future mail-bid sales or fixed price catalogues.

For more information, please contact David Fanning at <dfanning@columbus.rr.com> or see the company's Web site at

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EAC 2890; also a member of ANA, ANS, C4, CNA, MCA, NBS, NLG, SPMC, etc.

Jack H. Robinson, EAC #1308 P. O. Box 430 Centreville, Virginia 20122
E-mail is JHRHTR@AOL.COM 703-830-8865 (24/7 number & has voice mail)

I am well into CQR Edition #19, and as would be expected, the upcoming sale of the remaining Ted Naftzger Early Dates and the Ray Rouse Half Cents will have substantial impact on how CQR Edition #19 will be completed.

There WILL be a ripple effect in terms of validating some interpolation which will require a somewhat extensive review of work already completed and updating prior to going to the printers. I do not expect a substantial delay in the publication of CQR Edition #19, and am shooting for a late October delivery (rather than around Long Beach, what a shock), but the extra work should be, I am sure, well worth the short additional time required.

What do you do with the Finest Known S-264, compared with Walt's piece, or the S-217, in speculation, let alone in reality - and so many more.

And in 2009, The Middle Dates..... And then, The Late Dates.....

I will be doing the very best that I can to make CQR Edition #19 meaningful.

I have received a lot of new information that IS being used in the CQR process. If you have any last minute data, NOW is the time to get it to me.

* * * P L E A S E * * *

I would like to get a reasonable count of printing quantity for CQR Edition #19 - PLEASE send your order/payment ASAP, when you read this, if you have an interest in receiving CQR Edition #19 - it will be a BIG help to me.

The 19th EDITION of CQR in Spiral is \$40.00, Postpaid. Checks should be made payable to Jack H. Robinson, or to "M&R".

New EAC members may deduct \$10.00 from either of the above, just provide your membership number (or indicate that it's pending) when you order.

The Superior Stamp and Coin, January 1989, "Jack H. Robinson Sale Catalog", with Prices Realized is available, for \$50 ** POSTPAID.

I still offer the following ORIGINAL earlier editions, sent POSTPAID:

1st Edition 12/31/83	\$ 5.00 (Sheldon Varieties Only) (A few left)
2nd - 3rd Editions	SOLD OUT
4th Edition 09/15/86	6.00 (Updated) (Very few left)
5th Edition 12/31/86	6.00 (Updated after RSB I) (Very few left)
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9th Edition 03/31/90	7.00 (Updated) (I pay postage of \$1.98)
10th Edition 03/31/91	7.00 (Updated) (I pay postage of \$1.98)
11th Edition 02/29/92	7.00 (Updated, includes CC comparison)
12th Edition 03/31/93	7.00 (Updated) (I pay postage of \$1.98)
13th Edition 09/30/94	7.00 (Updated) (I pay postage of \$1.98)
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THANK ALL OF YOU FOR YOUR SUPPORT



1821 Newcomb 2 Cent.
Courtesy of Q. David Bowers.